

# 'Have Ironclad Pact With Laine, Won't Release Him,' Says Lutz

## Counterpoint

### DJs Too Powerful?

By Nat Hentoff

Our level of popular music has become abysmal, and the bottom appears to be fathomless. This is an era of the quick hit, the singer with a gimmick in place of a larynx, the dance band with a "sensationally 'fresh'" approach that Benny Carter and Jimmie Lunceford were executing more creatively 10 and 15 years ago.

Let's forget for the moment such long-term memorials to our collective masochism as Vaughn Monroe and Guy Lombardo. Who is responsible for the musically unmerited success of more recent tonal gargoyle like Johnnie Ray and stale dance bands of the depressing caliber of Ralph Flanagan and Ray Anthony?

#### Easy Way Wrong Way

The easy way out is to blame the ever-loving public. That's the device most often employed by those men in the business who feel called on to massage their guilt feelings. But I refuse to go along with this cynical estimate of the general public's alleged inability to enjoy popular music of quality.

How often does the public get a chance to hear creatively conceived music? George Bernard Shaw said cogently that if you don't get what you like, you'll come to like what you get. But in the last few years, the average listener with no particular musical background hasn't even had the opportunity to choose between good and bad music.

The mass communications media are arrayed against him. His choice is between four echo chambers or 14, between one tired rehash of last month's "hit" or another.

#### Why?

Our level of popular music has become so pitiful not because of the public primarily, but because of the recording directors, the song publishers, and, especially, the disc jockeys.

With a few highly commendable exceptions, the contemporary disc jockey has reached a fantastic state of pompous musical ignorance and limitless arrogance in the use of that ignorance. These grotesques would be laughable except that they exercise tremendous power.

#### They Do Deciding

They decide what their listeners will hear, and don't let any of them tell you it works the other way around. Look at these shabby "hits" manufactured by incessant, relentless disc jockey plugging. Look at the disc jockeys who double as personal managers or share in a variety of quiet side deals, all aimed at milking the passive audience.

Why is the audience passive? Because it's been so numbed by the disc jockey-induced drought of recent years that it often seems unaware that music of far better quality exists.

There's still one important way you can constructively battle this growing pop music paralytic. Disc jockeys are still sensitive to mail — though rebellious listeners forget how effective a few minority opinion cards to a radio station can be.

#### Needs Pressure

If Joe Heliumhead gets some requests for Stan Getz or Billie Holiday or Dave Brubeck, he'll wonder what's going on. He'll wonder what's happened to the usual docility of the audience. But he'll get the records and he'll play them.

If enough of you in enough towns and cities write in to the local oracles, an important beginning can be made toward finally giving

# DOWN BEAT

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## Video Might Split Les Brown, Hope

Hollywood—Les Brown finishes up his current cycle on the Bob Hope radio series June 13 and following his usual summer tour, takes his band into the Palladium for a five-week stand starting Aug. 12.

Brown's dropping off the radio series for the summer ordinarily would mean little, since the bandleader's radio deal always has been on a seasonal basis. Might be significant this time because there is a strong possibility that Hope may skip radio next season in favor of TV.

Despite the close relationship between Hope and Brown, it's reported the latter doesn't care much for the "pit orchestra" status to which his band has been relegated on Hope's TV appearances to date.

### Dee Gee Signs Manne, Pepper

San Francisco—Dave Usher, head of the Detroit wax firm, Dee Gee, revealed here that he had signed Shelly Manne and Art Pepper to disc contracts and was preparing a Shorty Rogers record session in L.A. late in February. There is a possibility Rogers will sign with the label, too, Usher said.

## Ferguson Eyes Own Band

Hollywood—Maynard Ferguson, No. 1 trumpet man in *Down Beat* poll for 1951 and who was among the ace sidemen who recently left Stan Kenton, is talking band plans with Carlos Gastel, with whom he has an "informal" personal management pact.

### New Harris Wax Gets Herd Spirit

New York—Using four trombones, saxes, and rhythm, Bill Harris cut a session for Mercury here last month that was reported to have brought back the spirit of the old Herman herd.

Many Herman alumni were on the date, including Chubby Jackson and Ralph Burns, the latter contributing the arrangements.

### Krupa Trio May Make Club Tour

New York—After playing a trial date at Ventura's Open House in Lindenwold, N.J., the Gene Krupa Jazz trio broke up at least temporarily while Gene took a pickup big band into the Paramount theater for two weeks.

The trio consisted of Krupa, Charlie Ventura, and pianist Teddy Napoleon. Gene hopes to reassemble it and keep it together for a tour of night spots in several key cities.

The unjustly abused public a real choice in the quality of the music it hears. And someday perhaps those little white clouds can cry away on hillbilly records, which is where they belong.

## Armstrong To Make Round-World Jaunt

New York—What will virtually become a round-the-world tour is now being set up for Louis Armstrong by the Associated Booking Corp here.

Shortly after playing the Paramount this fall, Louis will embark for Europe with Velma Middleton. It is expected that he will be able to play England, for the first time in almost two decades. Like Benny Goodman and Nat Cole, he will be booked in the British Isles as a vaudeville act, thereby circumventing the British union ruling against U.S. musicians.

Later, Armstrong is expected to go as far afield as Australia. He is also almost set for a deal to appear in a British movie to be shot early in 1953 in Africa.

Joe Glaser, ABC chief who has been Armstrong's mentor since the 1920s, will accompany him on part of the trip.

**Ashby Joins Oscar Peterson**

Hollywood—"We haven't the faintest idea why Frankie should try to break off our relationship. All I can say is that our contract has two years and seven months to go and that our attorney says it is ironclad. Naturally we'll hold him to it. We plan to take every possible legal step to enforce our rights."

Sam Lutz, of the firm of Gabbe, Lutz, and Heller, had only that to say in confirming the news that his firm had been informed by Frankie Laine that its services were no longer needed.

#### Raised Salary

Under the aegis of GL & H, Laine rose from an occasional job here at \$75 a week to earnings estimated at somewhere around \$750,000 a year.

Frankie was in Florida when the breach became known and could not be reached for comment.

His wife, actress Nan Gray, contacted at the North Hollywood

## Chubby Jackson Rejoins Herman

New York—Chubby Jackson left here in mid-February to join the Woody Herman band in California, replacing Red Kelly. This is his third time as a sideman with Woody.

Chubby's place on the Mel Torme TV show was taken by Kenny O'Brien.

antique shop recently opened by the couple, said that she felt all statements should come from her husband. "But you can be sure he had good and sufficient reasons," she declared.

#### Little Luck

Laine, the Cinderella boy of the postwar years in the music business, came here from Cleveland some time during the war. A bald, near-middle-aged man then, he was pushed from the doorstep of every booker, agent, and recording company in town. He was set by Dick Gabbe for a job at the Morocco in 1946. Shortly after came his *That's My Desire* disc that sent him on his way.

Al Jarvis, then a platter pitcher-man at KFWB, was the first to see any commercial possibilities in Laine. Jarvis not only pushed him but reportedly staked him to eating money and a place to sleep.

#### One Battle

One well-remembered incident from the Laine legend hereabouts is of a lively backstage word battle between Jarvis and Norman Granz in which Jarvis finally prevailed upon Granz to let Laine sing one song at one of the early JATP concerts.

*Down Beat* reviewer's comment on Laine at that concert was to effect that he was a remarkably good white blues singer.

## Jo Stafford Set For Europe Tour

New York—Jo Stafford has been set for her first European visit. She opens for two weeks at the London Palladium April 7. Other overseas bookings, including one in Dublin, were under consideration at press time.

## Phil Napoleon Band Takes Over At Nick's

New York—Phil Napoleon took over Nick's bandstand on Feb. 17, replacing Pee Wee Erwin. His band lines up with Phil, trumpet; Andy Russo, trombone; Sal Pace, clarinet; Billy Maxted, piano; Jack Fay, bass, and Tony Spargo, drums and kazoo.

## Stan And Jerri On The Cover

Stan Kenton doubles as makeup artist for his new vocalist, Jerri Winters, on the cover of this issue. Jerri, 22, is from Terre Haute, Ind., was a model and dancing teacher in Chicago before she was selected from 500 contestants for the singing spot with the Kenton band. The search was sponsored by disc jockey Gene Norman in Hollywood and the makeup being applied by her boss was for her appearance on Gene's television show over KNBH.

### Lee's Discs In Harvard Collection



Boston—During her engagement at Storyville here, singer Lee Wiley presented three albums of her recordings to the Harvard Theater Collection, a unique repository for theatrical objects of historical and artistic interest. Dr. William Van Lennep, curator of the collection, here receives Lee's Columbia albums of songs by Vincent Youmans, Irving Berlin, and *Night in Manhattan*.

## Keeping Up-To-Date, Bud Gathered Boppers Into His 1950 Crew



New York—Bud Freeman had his own band at the Press Row club in Chicago for a number of months during 1950. He had chosen top young modernists for his associates, but the out-of-the-way location of the spot kept many per-

sons from hearing the excellent music this well-integrated group put forth. Bandmen were: Ray Dahl, trumpet; Red Lionberg, drums; Gus Cole, bass; Bud, tenor; Gene Fried-

man, piano, and Ted Friedman, clarinet. The young lady seated at the left is singer Jeri Southern, who was working at the Hi-Note club at that time.

## Freeman Big Influence On Saxists

(Ed. Note: Bud Freeman is the 26th musician to be profiled in Down Beat's Bouquets to the Living series.)

By George Hoefer

New York—Great jazz musicians are individualists, and Lawrence (Bud) Freeman is one of the most striking examples. Not only has he established himself as a creative stylist on the tenor saxophone through the years, but his music philosophy has been an inspiration to many musicians and writers. His individuality as a man has made him a unique personality in an artistic world noted for its unusual characters.

Bud Freeman has been 'the suave gentleman of hot music' from the time jazz came up the river from New Orleans and made itself heard in Chicago. There have been many frustrations, vacillations, and changes of mood in the Freeman makeup, but one thing has remained constant—the man loves music and loves his tenor saxophone. The other fancies in his life have come and gone.

### Always Goes Back

There have been times when he figured he would like to be a tap dancer, drummer, Shakespearean actor, a leading man in a bedroom farce, a golf pro, card shark, or physical culture teacher. He always winds up realizing he was

born and reared into the playing of jazz music.

The man holds a very important place in the development of an instrumental style as well as in the progress of the music itself. His career has been balanced with influences on him and influences by him. His artistry has progressed from a one-note tenor playing *China Boy* all night to the high tribute paid him by Coleman Hawkins in 1941: "Bud is outstanding for the originality of his ideas. He phrases well, and puts a lot of thought into the phrasing. He also has an excellent sense of harmonic changes."

It is interesting at this point to listen to what Bud himself has to say about the musicians and styles that have influenced him through the years. The following is a discussion of this matter as told to me recently by Bud himself.

### Refutes Old Story

When he was 14 years old he used to go to the Pantheon theater in Chicago to see William S. Hart silent blood and thunder movies. It so happened oldtime band maestro Paul Biese conducted the accompanying music to the film. Bud admits to a certain fascination coming over him when he saw Biese's diamond studded sax, but refutes the oft-told story that he learned fingering by watching Biese.

Three years later while attending Aus-

tin high on Chicago's far west side, he met Dave Tough. Bud and Dave became close friends and remained so until Tough's death a few years ago. Bud even went all the way to Europe, playing his way with ship bands, just to see Dave for a week.

Tough's marvelous beat and interesting knowledge of the great bands playing on the south side were a strong musical inspiration to Bud in the beginning. He toured the clubs with Davey, and when he heard the Oliver-Louis duets at the Lincoln Gardens he was swept into a jazz whirlpool.

### Bud Got Sax

When the Austin gang selected instruments to play in their small group called the Blue Friars, Bud wound up with a C-melody sax. His saxophone mentor in these early days was Jack Pettis, who played with the Friars Society orchestra at Mike Fritzel's Friars inn. Bud got in to listen to his idol and followed Pettis' records with this band under the title of the New Orleans Rhythm Kings.

As the Blue Friars progressed musically, so did Bud. This band included besides Bud: Frank Teschemacher, violin and later clarinet; David North, piano; Jimmy McPartland, cornet; Jim Lanigan, bass, and Tough, drums. Husk O'Hare took the boys over and fronted them on the radio as the Red Dragons and later as The Wolverines.

While still a Blue Friar, Bud exchanged his C-melody for a tenor and gave his clarinet to Tesch because "he took it like a duck to water." The climax for this group came when they made the famed McKenzie-Condon Chicagoan records in Okeh's old Washington Street studios in Chicago. The so-called Chicago style originated with the results of this record date in 1928. It featured an economy of notes played right on the head with the beat pushed like mad during both solos and ensemble passages.

### How Much Influence?

The above brings us to the question relating to Tesch's influence on Freeman. It has frequently been said Freeman plays in the Teschemacher tradition. That may be true, but it's simply because Bud and Tesch played side by side for a good many years and were both being influenced by what they heard Louis, Bix Beiderbecke, Jimmie Noone, and Earl Hines put down. Bud feels they played differently under the same over-all influence.

Bud first heard Coleman Hawkins while playing a short engagement with Art Kassel's band at Detroit's Graystone ballroom. Fletcher Henderson's great band was on the opposite bandstand with the Hawk in high form. He was amazed at the power of the Hawkins and later as The Wolverines.

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## Saxist Freeman Sparked Hamilton Hotel Jazz Session Of Decade Ago



New York—Almost a decade ago, Bud Freeman and a number of other Chicago jazz musicians were stars of a session at the Hamilton hotel there. Date was June, 1943,

and the members of this impromptu band, which included the Beat's Bonnet subject for this issue were: Preston Jackson, trombone; Robert Crum, piano; Barr Hodges,

trumpet; Freeman, tenor; Red Saunders, drums; John Levy, bass, and Stuff Smith, violin. The sessions were held regularly at the Hamilton.

# Protests, Praise Pour In On Hentoff For Janis Criticism

(Ed. Note: Nat Hentoff's Counterpoint column in the Feb. 22 Down Beat, in which he severely criticised two jazz bands—Conrad Janis' and the Dixieland Rhythm Kings—engendered a stack of letters. Here are a few of them, the first by Rudi Blech.)

The McCarthy-Pegler sort of terror has now been unleashed in a new column in Down Beat. It was unveiled in a not-so-veiled attack on young musicians who play "Dixieland-New Orleans music." It is to be found in the second installment of a column called Counterpoint, contributed by a Bostonian by the name of Nat Hentoff.

In the column we have the professional assassination of musicians—in this case two popular young bands—and the implied threat against those who follow the Dixieland party line. This, I am convinced, needs prompt counteraction by all decent people, both musicians and music lovers.

#### Successful

After summarily brushing off the Dayton Rhythm Kings, Hentoff proceeds to an extended attack on the most phenomenally successful young band of recent years, the Tailgate Jazz band led by trombonist Conrad Janis.

I have been around jazz and its players for a long time—since 1917—and have been fairly active in writing, recording, broadcasting, etc. During all this time, I have kept my eyes and ears open. I can, therefore, give Down Beat readers what they will not find in the Hentoff classic—namely, facts.

First, what is the real source of this uncalled-for attack? Examine this quote from the column: "About every jazzman in the city came to hear [Janis] at least once, because they couldn't believe what they had heard from others . . . A leading trombonist . . . left in disgust one evening muttering, 'I can't understand it.'"

#### The 'Real Truth'

Now the real truth is that a situation exists among a disgruntled minority of eastern players that smells to high heaven. They just cannot take the success and the fair competition of a new and talented young player, so a vicious whispering campaign has been going on for months, which has

reached a level of professional defamation that would have put a lesser or an older star out in the 1917 long ago.

These men—in place of a more accurate term—whisper to the public,

lie, whisper to the nightclub owners, to anyone who will listen. And Petrillo might like to know that wherever possible they take jobs away from young players and young bands by playing under scale via the old "kickback" method. Over the past years this group has run a round dozen of the best young players coming up either into the sticks or out of music altogether.

#### 'Here Are Facts'

Now, as against this miasma of (Turn to Page 10)

## Kenton Collects Latest Poll Plaque



Hollywood—Stan Kenton, for the second consecutive year voted the favorite band of Down Beat readers, received his 1951 poll plaque in a modest ceremony performed on Paul Weston's CBS program. Weston is on the left above, while Stan's former band singer, June Christy, is at the right. Kenton's band has collected three top-rated awards in the Beat poll, having placed first in 1947 as well as in '50 and '51. In '48, however, Stan's crew finished second, and in '49, fifth!

## Toasted Trudel



Kingsville, Texas—On the front burner at Kingsville jam sessions is Miss Billie Trudel, above, who sings with Jake Trussell and his Sophisticated Seven. The seven play hot jazz, and Billie was such a hit at their Sunday afternoon sessions at the Javelina club that she has been working with the band steadily ever since.

# Ferguson, Manne, Pepper, Others Exit Kenton Band

Hollywood—Stan Kenton left on a brief tour prior to his Feb. 25 opening at the Oasis with a band from which many of his erstwhile star sidemen were missing, but which contained in their places many Kentonites of other days and a flock of promising newcomers.

Most notable among the missing were Maynard Ferguson, trumpet; Art Pepper, alto; Bob Cooper, tenor; Dick Kenney, trombone, and Shelly Manne, drums.

#### Childers Back

Most notable among the returns was Buddy Childers, trumpet.

The two French horns Kenton said recently he was planning to add to his dance unit were not present.

Bob Gioga, the "old faithful" on baritone sax, the only musician who has been with Kenton continuously in every band since he formed his first here in 1941, is still with him.

#### Lineup

Complete lineup of the Kenton band as it left here on the short tour, and as it was expected to be at the Oasis, follows:

Trumpets—Jack Millman, Clyde Reasinger, Buddy Childers, Conte Candoli, and Reuben McFall; trombones—Bill Russo, Harold Branch, Bob Fitzpatrick, Gerald Finch, and George Roberts.

Saxes—Dick Meldonian and Leonard Niehaus, altos; Lee Elliot and Bill Holman, tenors; Bob Gioga, baritone.

Rhythm—Kenton, piano; Frankie Capp, drums; Don Bagley, bass, and Ralph Blaze, guitar.

Jeri Winters, Chicago girl signed by Kenton last month, is in the vocal spot.

## Rolf Ericson To Return To U.S.

New York—Swedish trumpet ace Rolf Ericson will be back in the United States July 25, it was learned here this week.

During a previous three-year stay here, Ericson played with Woody Herman, Charlie Barnet, and Charlie Ventura. His report on conditions in the band business here, published in *Estrad* and in the *Beat*, caused a minor furor in both countries.

Ericson says that despite the statements attributed to him, he hopes to stay permanently this time.

## Hines' New Band Hits Blue Note In Chicago



Chicago—Earl Hines' brand-new band strutted its stuff in two weeks of swinging sessions at the Blue Note here—the outfit's first job. With the Fatha's are trombonist Benny Green, trumpeter Jonah Jones, singer Etta Jones, drummer Art Blakey, saxist Hal

Cook, and bassist Tommy Potter. Listeners found the Hines touch as entrancing as ever, and the band's work varied, spirited, and a return to the best in "hot" jazz by being unbound by tradition.

# Never Had Any Hassels With Louis, Says Hines

Chicago—Earl Hines isn't salty with Louis Armstrong for the remarks Armstrong made concerning Earl's departure from the All-Stars. Louis, you may remember, damned Hines' "ego" in a recent Down Beat interview, said further that "we don't need him. If he wanted to go, the hell with him."

"I don't have much comment to make," said Hines at the Blue Note here, where he opened with his own band. "When I left Pops, everything was happy and he wished me the best of luck with my new group. He seemed sorry to see me leave, but not angry."

#### Surprise

"I was surprised as anyone when I saw the story."

Earl continued. "And I never had any hassles with him. I was always on time, attended rehearsals, and didn't give anyone any trouble. Maybe Louis didn't like it when I made a couple of suggestions about tunes."

#### Learned a Little

"But you've got to remember that I had a band of my own for a good many years—from 1928 to '47, and I think maybe I learned a little in that time."

Then the Hines grin flashed. "Maybe," he suggested, "Maybe Louis just ran out of handkerchiefs and had to have something to cry about."

—Jac

# Willie Bryant Harlem 'Mayor'

New York—A former bandleader whose outfit once boasted such sidemen as Teddy Wilson, Ben Webster, and Cozy Cole has been elected Mayor of Harlem.

He is Willie Bryant, whose election to this unofficial honorary post (once held by Bojangles Robinson) was celebrated Feb. 28 at a testimonial dinner at the Capitol hotel here, with such notables at Noble Sissle and Judge Jonah Goldstein as toastmaster and co-chairman.

Bryant, still a Local 802 man, has been known principally in recent years for his nightly rhythm-and-blues disc jockey stint, broadcast over WHOM from the Baby Grand cafe in Harlem.

# Birdland Buys Mucho Airtime

New York—Birdland has been on a heavy radio time-buying spree. Starting March 14, there will be a regular series of live broadcasts from the club, presenting such talent as Sarah Vaughan, Dinah Washington, Ella Fitzgerald, and the Bill Davis trio, with Al Collins as emcee, over WNEW.

In addition, to compensate for the defection of disc jockey Symphony Sid, who departed for California, there will be a night studio broadcast from 3 to 6 a.m., EST, over WJZ, presented under the club's auspices and featuring records by the kind of talent identified with the spot.

On Friday nights, the first hour of this show will emanate live from Birdland, featuring the spot's entire show for that week.

# Mundell Lowe Forms Quartet

New York—Turning down an offer to join the George Shearing quintet, guitarist Mundell Lowe opened Feb. 21 at the Embers with his own quartet, which had been in rehearsal here for three months.

Mundell's outfit, which may record for Mercury, includes a second guitarist, Sal Salvador, with Bob Carter on bass and Jackie Moffit, drums.

A protege of Mundell's, Richard Garcia, flew out to St. Louis to take the job with Shearing.

Chicago, March 21, 1952

**WHAT'S AHEAD?**

# Chronology Suggests '50s Will Bring New Jazz Form

By JOHN S. WILSON

New York—What's the jazz of the '50s going to be like? What musical style will dominate this decade to such an extent that 20 years from now we can look back and use one word which will typify the whole 10-year period? Can you dig it from '52?

This is not quite as impossible a proposition as it might seem. The actual word, the label which will be used on the music, is largely a matter of chance and publicity. But, if past history is any criterion, the music, the jazz form or style which will always be associated with the '50s, is now being played somewhere.

**Is With Us Now**

It exists and it can be heard and recognized by whoever is sufficiently astute, hip, and Nostradamic. Today it may be only a strange sound coming haltingly from some bleak back room. Or it may be manifest in the odd musical manners of a rambunctious kid buried in the flagolet section of a big band. But a keen ear will hear it.

A keen ear, it might be noted, is an ear which, in 1942, could anticipate the phenomenal rise of "bop" and "progressive" sounds in the '40s. Could you have done it then? In 1932, could you have foreseen that swing would be the thing in the '30s?

**Pattern Is Set**

It's no easy matter, forecasting at this long range. But a few things can be foretold. For instance, the pattern of development of the jazz of the '50s can be charted. This is the way it will happen:

1. The germ of the jazz of the '50s exists right now. It is being played.
2. In 1953, the jazz of the '50s will have a very

small group of highly fanatic followers. It will be heard in one or two obscure spots in New York and possibly one in Chicago.

**First Records**

3. In 1954, the first records embodying the jazz of the '50s will appear. They will have a select sale.

4. In 1955, the new, young musicians will be enraptured by the jazz of the '50s, will be insisting that there is only one way to play and this is it.

5. In 1956, a big band using the general principles of the jazz of the '50s will be a great artistic success and a fair to excellent commercial success.

**Will Arrive**

6. In 1957 and 1958, the jazz of the '50s will be booming amidst a great spurge of publicity. The original big band success will have been succeeded by another band which will employ the principles of the jazz of the '50s in an even more general fashion. The weekly newsmagazines will carry knowing pieces about this new music which has sprung into being overnight. There will be great displays of public indignation against the lax moral habits of the musicians who play the jazz of the '50s and such staid old foggies as bop players and Dixieland and New Orleans men will look down their noses at the excesses of these youngsters.

7. In 1959, Guy Lombardo will celebrate his 30th year in the Roosevelt Grill and the most successful new band will be one which is primarily sweet and which has thrown out practically all the vestiges of the jazz of the '50s. Musicians will be denying that they ever played in that style, anyhow. They just played music, they will say.

**Then Will Die**

8. By 1960, the jazz of the '50s will be a dead issue. Somebody at MCA will find an old copy of

Dizzy Gillespie's *Things to Come* and be struck with the idea that what 1960 needs is a big bop band that plays just the way Dizzy Gillespie's did.

For this purpose, a group of young musicians who have always looked on bop as being old hat will be assembled. They will sound like a hotel band in traumatosis. They will be a flop. The music business in general will sadly concede that the country is no longer interested in jazz.

Three days later, with the temperature at 36.5 below zero, Louis Armstrong will draw a crowd of

4,000 in Deadwood, S. D. (population, 4,100).

**Patterns the Same**

In case you feel that this forecast is simply a flip run-through of the jazz history of the '40s, you are wrong. But so wrong! We now have four decades behind us during which the general public has had some awareness of jazz. Each of those four decades is associated with a particular type of jazz. And the general pattern of development of the typical jazz of each decade has been very much the same. Why this should be, deponent knoweth not. But this is the way it keeps.

The dominant jazz form of each decade comes into full flower in the latter half of the period, usually around the seventh or eighth year. Invariably, it is a development of something that was in existence in the earliest years of the decade, always by the second year.

And the form dies out as a dominant form with the end of the decade. It doesn't disappear. It is simply diminished, settling into the general stream of jazz which then goes through a period of unsettled, inward churning while the dominant form of the next decade starts taking shape.

**Look at '40s**

Take the '40s as an immediate example. The thing then was to be "modern," whether by "bop" or "progressive" means. By 1942 Charlie Parker had had his session in the Harlem chili house with guitarist Biddy Fleet at which Bird says he played for the first time the things he had only been hearing subconsciously before.

Whether he actually did or not, the records he cut with Jay McShann's band in 1941 show him playing a crude, tentative form of what came to be known as a "bop." By this time, too, Stan Kenton's band had reached records and though, at the moment, it sounded more like a throwback to the heyday of swing rather than a herald of things to come, the Kenton mind was burning with ideas while he tried to make a commercial living.

By 1944, the direction of the jazz of the '40s was beginning to be evident. Part of it had germinated

in the Earl Hines band of 1942—the band which included Bird, Dizzy, Billy Eckstine, and Sarah Vaughan. In 1944, Bird was cutting his first sides for Savoy, Boyd Raeburn was way out on a limb with his big band, the changeover in the Woody Herman personnel was almost completed, and small combos of the new Hermanites were waxing.

**Things Were Swinging**

In 1945 and 1946, the Herman Herd was hitting on all cylinders. Fifty-second St. was leaping with the new cool sound. The name and odd accoutrements of Dizzy Gillespie were seeping through to general public knowledge.

A year later, Kenton's ideas were coalescing and bop appeared to have become a commercial product that it seemed feasible for Dizzy to form a big band. During that year and the next, the "modern" idea reached its high point of activity, interest and publicity. After that, things cooled off—in a refrigerated sense. The next thing the public heard about was Ralph Flanagan.

Or take the '30s, the "swing" decade. Fletcher Henderson, the prototype of the decade, was showing just how it was to be done as the '30s came into existence. Henderson, of course, had been at it for several years before that, being a Negro band, was relatively obscure so far as the general public was concerned.

**Paving the Way**

It took a white band with a rather stiff, mechanical approach to the subject to lay the groundwork for the later public acceptance of swing. The white band, of course, was the Casa Loma band. And the records of Ray Noble's English band helped pave the way, too.

The cognoscenti, a limited group, (Turn to Page 5)

## Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 tunes of the last two weeks, on the radio and in record and sheet music sales. An asterisk after a title denotes a newcomer not listed in the last issue.

*A Garden in the Rain*  
*A Kiss to Build a Dream On*  
*Anytime*  
*Be My Life's Companion*  
*Bermuda*  
*Blue Tango*  
*Charmaine*  
*Come What May\**  
*Cry*  
*Dance Me Loose*  
*It's No Sin*  
*I Wanna Love You*  
*I Wanna Say Hello\**

*Jealousy*  
*Please, Mr. Sun*  
*Shrimp Boats*  
*Silly Dreamer\**  
*Slow Poke*  
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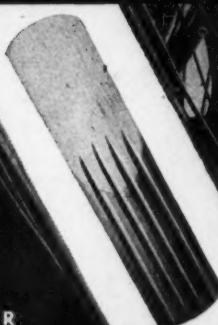
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## NEWS-FEATURES

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5

**What's Ahead?**

(Jumped from Page 4)

was aware of the existence of such people as Benny Goodman and the brothers Dorsey, but these musicians were still under wraps so far as public recognition was concerned.

And even the cognoscenti weren't particularly aware of Benny Moten's pianist, Bill Basie.

Then, in 1934, the Dorsey Brothers band replaced the fading Casa Lomans at Glen Island Casino, at that time the *ne plus ultra* of the east. They managed to kindle a spark of interest in what was to be "swing" in the brief interval before Tommy and Jimmy decided they'd rather not work in the same band.

**Then the Deluge**

The next year came Benny Goodman and, in 1936, the deluge. By 1937, Benny was getting in a repetitive rut, Count Basie had arrived, and Artie Shaw cut both *Begin the Beguine* and Goodman proceeded to get into an even ruttier rut.

When Glenn Miller hit it big in

1939 with a band which had few evidences of what would have been accepted as "swing" a few years before, the period was over and so was the decade. Even the swing bands hadn't been swinging for the last couple of years.

The pattern holds for the '20s and the 'teens, too. Because the public was much less aware of jazz in those days, the outline is simpler and the high points are more obvious and less complicated.

**'20s, Too**

The '20s, of course, was the Jazz Age. In the Jazz age, there was a King of Jazz and, whether you like it or not, that was about as far as the public got on jazz in those years. But the pattern holds. Maybe it's more apparent if we work backwards.

The great years of Paul Whiteman's orchestra were 1927 and 1928, both from a popularity point of view and from a consideration of the musical talent he had collected (Bix Beiderbecke, Tommy Dorsey, Eddie Lang, Bing Crosby, etc.). This was the high point of the jazz of the '20s, which was

(Turn to Page 12)

**Jazz Ltd. Skeds New LP Release**

Chicago—A nine-minute version of *Tin Roof Blues* is one of the four tunes included in a new LP album cut here recently by the band at Ruth and Bill Reinhardt's Jazz Ltd., and soon to be issued on the night club's own Jazz Ltd. label.

The aim of the album was to present a complete set just as it is played at the north side Dixie salon. Featured were trombonist Miff Mole, cornetist Paul (Doc) Evans, pianist Ralph Blank, clarinetist Bill Reinhardt, drummer Doc Cenardo, and, for recording purposes, bassist Sy Nelson, the only man not in the spot's regular crew.

Since the album was recorded, however, Evans has returned to Minneapolis for medical treatment of a stomach ailment, and has been replaced by trumpeter Nap Trotter.

*Down Beat* covers the music news from coast to coast.

**Scanning**

Charlie Mariano

By NAT HENTOFF

Boston—There has long been a cadre of impressively original modern jazzmen in and around Boston. By general agreement, the area's greatest is altoist Charlie Mariano. Outside of Boston, Charlie is known only through his records on Motif and, more recently, Prestige.

Of the Motifs, Charlie is most satisfied—though never entirely with any of his recordings—with *Babylon* and *Sheba* under his own name and *It Might As Well Be Spring* with Nat Pierce. Prestige has just begun to release six Mariano sides, and those, Charlie feels, are his best yet.

**Goodman**

Born in Boston in 1923, Charlie was first propelled into jazz by hearing the Goodman band of 1938-39. When he listened to Pres on some Basie records, he decided the saxophone was to be his instrument.

Charlie began blowing in 1941, six months later had a summer gig and then began to work around

the city. On one job, a Hungarian refugee, pianist Pete Albrecht, started his investigations into theory by teaching him chords.

Charlie's proving ground for jazz was, as it has been for many other Boston musicians, Ort's Grille. There the patrons are only peripherally concerned with the music, so the musicians can pretty well play as they like. Charlie's break there was working with Charlie Hooks' band.

**In His Glory**

"It had been my sole ambition to play with a colored band, so when I made it, I was in my glory. At this time I was playing more or less in between Johnny Hodges and Louis Jordan. Hooks was my tutor. He really used to drive me. He used to make me stand up every time I hit a clam (I was standing most of the night).

"Then I went into the service. I heard the things Bird and Diz were doing and it scared me. Back in Boston, I returned to Ort's, where I heard some fine young musicians like Jackie Byard, Sam Rivers, Joe Gordon, Larry Winters, Gait Freddy, Nat Pierce, Joe McDonald, Gene Glennon, Dick Twardzik, Danny Kent, and others.

**Overdid Bop**

"When I look back at this period, I have to laugh. I overdid this bop business far too much. I played too many notes that didn't mean a thing.

"Nat Pierce got me into Ray Borden's band, a band he later led. I owe a lot to Pierce. He taught me to write and continually urged me to blow.

**Bird Still King**

"Bird is still my man. In my opinion, he remains way ahead of everyone, although there are so many other fine musicians that are really swinging. I think my musical tastes are fairly moderate. I try not to put any particular style ahead of any others. If it's good music—classical, Dixieland, swing, bop or anything—that's all that's important to me."

Those of us in Boston who have followed Charlie's work here hope the new recordings on Prestige may give him a chance to leave Boston and make some of the jazz centers around the country. If he does, he's a jazzman you ought to hear—if you want to be scared.

**Two Breaks**

San Francisco—Five years ago when Les Paul made his theater debut as a featured act with the show at the Golden Gate theater here, he got off to a good start. Opening show, as he was taking his bow, the guitar strap broke and the box fell into the orchestra pit.

Back in Frisco at the Paramount theater early in February for a four-day stand, his first date in the city since the Golden Gate, Les leaned over to take a bow at the first show and broke the guitar strap again. "Only broke two in my life," said Rhubarb Red.

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## Bouquet To Bud Freeman

(Jumped from Page 2)

horn and realized that there was the first real individual artist he had ever heard on the saxophone. The influence on Bud was constituted in the revelation of the possibilities of the tenor sax.

Several years ago the news spread around the music world that Bud Freeman, the Dixie cat, was studying with Lennie Tristano. When queried recently about this association, Bud was very irritated about the misunderstanding everyone seems to have about the Tristano school of jazz. He was not studying bop, because Lennie himself has very little use for the music that has been called bop the last decade.

### Tristano Best Teacher

Bud feels Lennie's chief regard and thoughts are for a music that is beautiful and intelligently played. Freeman has no qualms in making the statement that Tristano is the best music teacher in the country today.

Lennie's whole method of teaching is legitimate. He begins at the bottom by teaching scales and progresses in the same manner as music teachers have always done. Bud thinks that his work with Lennie was very beneficial.

Lennie, he says, has thousands of combinations of scales and intervals that can't be found in books, and Tristano's is the best system of study, as everything you get from Lennie you keep in your head and don't find in written music.

Tristano offers a good basic course of study and there are no short cuts to the modern approach. Lennie did not give Bud jazz ideas, but he learned to use his own ideas to better musical advantage.

### 'Louis Greatest'

Whenever you talk influences with Bud he always reiterates Louis Armstrong is the greatest. The other night he was listening to Louis playing a modern pop tune. Bud says, "I don't listen for new phrases, but to the new creations he has on old phrases. Everytime he plays something he has a new approach."

Bud has always had one basic idea as to what jazz is all about. He states it thusly, "Jazz is a musical pulsation filled with creative ideas. When properly played these pulsations are transmitted to the listener who reacts by feeling the music." Bud feels the listening public should be taught to have respect for the different styles of jazz played, but no one style should be imposed upon them, as Dixieland is today.

Freeman, like many other musicians, resents the titles given to various styles of playing. Quoting Bud, "Listen man, jazz is jazz. A man can either play or he can't play. It makes no difference whether it is called Dixieland, New Orleans, swing, progressive, or bop." He's heard Louis turn to his band and say, "Hey, you cats, when we gonna get a new name for Dixieland?" when someone out in the audience shouts up a request for a good Dixieland number.

### Many Interpretations

Good jazz depends only upon the creative ability of the individual artist and there are as many interpretations of jazz as there are artists playing it, he says. It is his opinion that a small group is more flexible and better suited to jazz than the large band playing arrangements. The one exception to this rule that he recognizes is the Ellington organization, which

## Spruced-Up Bruce Men Are Prom-Trotters, Too



Champaign, Ill. — This well-disciplined-looking crew happens to be the Johnny Bruce band, a mid-western college "name" outfit headquartered here. Personnel, from left to right, is as follows: Ted Lange, piano; Bruce, sax; John Hess, bass; Frank

he feels has had the greatest natural sound of any big band he has ever heard.

As for the music that has been called bop, Freeman thinks there were some highly creative musicians on the bop kick who were playing some interesting things. The finer musicians of the future will incorporate some of the bop ideas in their playing style, while a good deal of the experimental bop will be thrown out.

He likes to listen to Getz and Parker but none of their ideas appeal to him to such an extent he would want to use them in his own improvisations. The modern musician whom he acknowledges as a great inspiration is Lester Young.

### Sax Important

Asked about the attitude taken by many pure New Orleans musicians and fans regarding the sax as bright, he laughs indulgently, and adds, "It was brought up where the early Chicago jazz bands felt a sax to be a very important part of any jazz group. It resulted in a better and fuller sound." It might also be added that Freeman is one of the saxophonists who has firmly established the instrument as a worthwhile jazz solo horn.

His playing has always been characterized by simple phrases played intelligently. He obtains a true hot feeling in passages made up of a simple repetition of notes. The tone is full and brilliant, although at times in the heat of improvisation he has had a tendency to overuse his familiar honk tone to such an extent that it has become a trademark.

Lately he has been using this rough tone sparingly, concentrating more on the development of melodic ideas. His work carries an inherent beat and is especially effective in collective improvisation. His sense of ensemble playing

caused Tommy Dorsey to build his band around Bud's tenor.

### Influenced By Bud

Now we come to the saxophonists who have been influenced by Bud. The list includes such men as Babe Russin, Eddie Miller, Peanuts Hucko, and Boonie Richman. These men were unmistakably impressed by the Freeman style and incorporated it into their playing.

The names of Ray McKinstry and Nick Ciazza also come to mind. Back in the early Chicago days there was another Bud who played sax in the Freeman manner. His name was Bud Hunter, and he now teaches saxophone in his own Chicago studio.

Freeman's influence on other saxophonists is most noteworthy in the case of Lester Young. Early in Lester's formative years he was intrigued by the music of the late Bix Beiderbecke and Bud Freeman played on records. Pres was fascinated by the yearning quality inherent in the lightness of tone and the sensitivity of the white jazz tradition.

Pres Drew from Bud

Ross Russell in an article on Lester Young analyzing his style had this to say: "From Bud Freeman, an exponent of healthy Chicago jazz, Young draws clean technique, lightness of tone, and a sense of chromatics." He adds that Freeman's work sometimes suggests the flights of exuberance that we find so frequently in Lester's playing.

Another similarity detectable in the playing of these two men is that they both use a contrast of timbres, an interplay of roughness and sweetness. It has been said that Bud's first recording of *The Eel* impressed Young to such an extent that it was influential in the formulation of his style. Bob Maitz has said that Lester once came to his house on Long Island

with John Hammond to hear some records. The only records he wanted to hear were Bud Freeman's.

### Capsule

Bud's musical life in a brief form goes something like this:

He was born April 13, 1906, in the Austin district of the Windy city. Started playing 1923 with kid band—The Blue Friars. Same group became Husky O'Hare's Red Dragons playing a radio program over WHT regularly.

When the old Wolverines folded for good, Husky, whom the boys dubbed The Clown, renamed the group Husky O'Hare's Wolverines and had them playing regularly at White City ballroom.

For the next couple of years Bud was connected with various groups, including Herb Carlin's band at the Hollywood Barn, Art Kassel's band on the road, Spike Hamilton's orchestra at the Opera Club (this band was so mickey he hired a substitute and went over to play the nights with Thelma Terry's band at the Golden Pumperkin), Jack Gardner's Commercial theater pit band, and others.

He was in on the famous Three Deuces jam sessions with Bix, the

### Cornell To Coral

New York—Don Cornell, former Sammy Kaye vocalist who for the last two years has been working as a single, has signed a recording contract with Coral. His first sides were released here last week.

Dorseys, Goodman, Condon, etc. Fact is, it was at one of these basements that the connection was made with Red McKenzie that resulted in the '28 Okeh record date. And it was Bud's playing on these sides that ultimately got him a job with Ben Pollack's orchestra and took him east.

The last couple of years of the '20s found Chicago's music scene in the doldrums for the boys who played jazz. It got so dull that one day at the union, Milt Mezzrow suggested they hop in his new \$3,000 car (\$28 down) and go out to Hollywood and enroll Freeman in the movies. This story has been told often by the members of the junket that finally fell apart in Lyman, Colo.

Bud loves to tell one part that Mezz left out of his book, *Really the Blues*. It happened in Menlo, Kan., after the Marmon had been reposessed and Freeman had hocked his horns for \$125 to buy a Ford.

They arrived in Menlo broke and gasless. Mezz wired for money and went around to Western Union to pick it up. When he arrived back at the spot where Bud, his brother Arny and Josh Billings were waiting, he had \$250. Right behind Mezz came the W.U. clerk waving his hands frantically saying he had misread the order, it was for \$25 only.

### Joined Pollack

When Ben Pollack opened at the Little club in New York, February, 1928, Bud was on the band with Jimmy McPartland, Benny Goodman, Glenn Miller, and Gil Rodin. Today Bud feels he should never have left this aggregation as he did after a few months, when

(Turn to Page 19)

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## Top Jazzmen In Army's Japan-Based Sunbursts



**Sendai, Japan**—From the Sunshine State of California to the Land of the Rising Sun is only part of the story of the 40th Infantry Division band, which, paradoxically, calls itself the Sunbursts. This outfit also boasts some bright lights of danceband fame (pre-draft, of course). Men like Pfc. Dick Nash, former Tex Beneke trombonist, and Cpl. Don Prell, who played bass with Alvino Rey. Group is under the supervision of Chief Warrant Officer Erwin M.

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Gregor and is led by Sgt. Dave Alpert. Left to right in the front row are: Pfc. Joe Booth, Pfc. Jerry Cosper, Pfc. Ralph Elisco, Pfc. Bruce Gifford, and Sgt. Sam Mouradian, all saxists. In the same order in the second row: Pfc. Laurence Segen and Cpl. Hank Cockran, violins; Nash and Pfc. Tom Bailey, trombones. In the last row are trumpeters Pfc. Larry Feder, Sgt. Stanley Sefman, and M/Sgt. Charles Mogill. Pfc. Tom McDermott, standing at the left, plays piano; Alpert plays drums, and Prell, bass.

Every issue of **Down Beat** contains from 20 to 30 interesting articles, features and departments.

By GEORGE HOEFER

New York—Big Chief Moore, trombone playing full-blooded Indian of the Pima tribe, was born on a reservation near Sacaton, Ariz. There are other jazz musicians who are part Indian, but Moore is the only full-blooded one in big-time jazz. He used to tip the scales at 340 pounds, but recently decided to cut down.

When Chief was 12 he moved to Blue Island, Ill., just south of Chicago, where his uncle, William T. Moore, was a music instructor. Russell soon was playing French horn, trumpet, trombone, piano, and drums.

The main rub was, however, that uncle was intent on teaching classics, while Russell had gotten in the habit of sneaking off to Chi-



Russell Moore

cago to hear King Oliver and Louis Armstrong at the Royal Gardens, and also Bix Beiderbecke, who sat in there from time to time.

### Took Up Jazz

These influences won out and Chief took up jazz trombone. Finally he left his uncle's home entirely to work for the railroad in the Windy City and be nearer the hot music.

Some more time-out came when he went west to Riverside, Calif., to attend Sherman Institute. His main activity at school was playing football, and it almost finished his music career for him. He had an accident in a grid game hurting the nerves in his lip, thereby ruining his embouchure. He now has to blow out of the side of his mouth, where the lip nerves are alive and vibrating. The identical injury happened to Wild Bill Davison early in his Milwaukee period.

After school was out Chief returned to jazz, playing with Tony Corral's band in Tucson in 1935. This led to joining Lionel Hampton's group at Sebastian's Cotton club in Hollywood, and he also worked awhile on the west coast with Eddie Barefield's orchestra.

### Joined Celestin

On a barnstorming tour with Rice they were stranded in Monroe, La. This was 1939 and Moore joined Papa Celestin's band in New Orleans. He soon got wandering feet again and went back west with Harlan Leonard's Kansas City unit. He had the chair that had been the late Freddie Beckett's.

Noble Sissle came along in 1941 and Moore stayed with him until late in 1943. In 1944 Chief got a call to join Louis Armstrong's big band at the Club Zanzibar in New York, and playing with Pope for the next three years furthered Chief's Dixieland education, although Louis' band during that period was not a Dixie band. It was the way Louis played that impressed the trombonist.

When Louis broke up the big band in 1947 to organize the All-Stars, Moore became closely acquainted with Sidney Bechet and worked dates with him around New York. This was the final influence that firmly established Big Chief on the Dixieland kick. These jobs were a period of development for the Big Chief. He had plenty of chances to play long solos, sometimes sounding great and other times very spotty.

Today Moore is a regular at the Central Plaza jam sessions and has become a first rate jazz solo star as well as a personable leader and MC. Tallu Bankhead has taken him in tow and frequently reads him poetry for the good of his artistic soul.

## The Hot Box

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**Movie Music****1951 Music Awards Await Final Academy Balloting**

By CHARLES EMGE

Hollywood—The music branch of the Motion Picture Academy of Arts and Sciences has come up with its nominations for "Best of 1951" and now those so inclined can amuse themselves by trying to outguess the Academy's entire membership as to its final selections. Ballots are now in the mail and the results will be announced March 20.

The most important award, from a prestige and publicity standpoint, is generally held to be in the "Best-Score-of-a-Drama-or-Comedy" division.

**Up for Consideration**

The nominations, with official music credit: *David and Bathsheba* (20th-Fox, Alfred Newman); *A Place in the Sun* (Paramount, Franz Waxman); *Quo Vadis* (MGM, Miklos Rozsa); *Death of a Salesman* (Kramer-Columbia, Alex North); and *Streetcar Named Desire* (Warner Brothers, Alex North).

Interesting point here is that Alex North, a newcomer to Hollywood, caught two entries. We'd give him our vote, if we had one, for his interesting use of jazz idiom elements in his *Streetcar* score, though we also liked Waxman's *Place in the Sun* music, which featured an unusual use of an alto sax (Billy Hamilton's).

Up for "Best-Scoring-of-a-Musical," the category in which Academy voters have never been sure just what they are voting for, are *Alice in Wonderland* (Disney, Oliver Wallace); *An American in Paris* (MGM, Johnny Green and Saul Chaplin); *The Great Caruso* (MGM, Peter Herman Adler and Johnny Green); *On the Riviera* (20th-Fox, Alfred Newman), and *Show Boat* (MGM, Adolph Deutsch and Conrad Salinger). The music credits are those given us by the Academy.

**Close Race**

It should be a neck-and-neck race here between *An American in Paris* and *Show Boat*, because, although the musician-members of the Academy nominate on the basis of "best musical presentation," the Academy membership as a whole is swayed mainly by songs and other factors.

This reporter thought that 1951's most skillfully produced filmusical, the best from the standpoint of integration of music, if that means anything, was Warner Brothers' *I'll See You in My Dreams*—and it didn't even get nominated.

Nominated in the "Best Song" division were *Cool, Cool, Cool of the Evening*; *A Kiss to Build a Dream On*; *Never*; *Wonder Why*, and *Too Late Now*.

**Prediction**

We predict the Academy will pick the Hoagy Carmichael-Johnny Mercer *Cool, Cool, Cool*, mainly because it marked Jane Wyman's surprisingly successful transition from heavy drama to musicomedy.

Also of interest here is the appearance of a song, *Kiss to Build a Dream On*, one of whose writers, Bert Kalmar, died in 1947. That means it was in someone's drawer for at least four years.

**Movie Music Review**  
**Meet Danny Wilson (Frank Sinatra)**

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**Novice Nicol Plays Sinatra's Aide**

Hollywood—Alex Nicol, right, a newcomer to the film capitol, plays the role of Frank Sinatra's accompanist-manager in the movie *Meet Danny Wilson*, reviewed in this issue's Movie Music column. Sinatra is in the center above, while man on the left is arranger Ken Lane, a longtime Sinatra favorite.

**Things To Come**

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

**ANITA O'DAY with RALPH BURNS' ORCHESTRA** (Mercury, 1/22/52). Trumpets—Joe Newman, Charlie Shavers, Paul Campbell, and Wendell Colley; trombones—Henry Coker, James Wilkinson, and Ben Powell; saxes—Marshall Royal, Ernie Wilkinson, Floyd Johnson, Paul Quintette, and Charlie Fowlkes; rhythm—Count Basie, piano; Freddie Green, guitar; Jimmy Lunceford, bass; Gene Johnson, drums.

**RAY ANTHONY'S ORCHESTRA** (Capitol, 1/26/52). Trumpets—Chris Griffin, Jack Laubach, Marty White, Horne Brookert, Dean Henkel, and Ray Anthony; trombones—Tom Oblaik, Dick Reynolds, Eddie Butterfield, and Kenny Trimble; saxes—Ed Bernstein, Jimmy Snyder, Bob Hardaway, Bill Usselman, and Leo Anthony; rhythm—Bud Savarese, piano; Danny Gregus, guitar; Bill Cronk, bass, and Archie Friedman, drums.

**Dardanelle; Canzonetta; You're Driving Leaves; Love for Sale, and Rock and Roll Blues.**

**Lover, Come Back to Me; Lullaby of the Leaves; Love for Sale, and Rock and Roll Blues.**

**COUNT BASIE'S ORCHESTRA** (Mercury, 1/25/52). Trumpets—Joe Newman, Charlie Shavers, Paul Campbell, and Wendell Colley; trombones—Henry Coker, James Wilkinson, and Ben Powell; saxes—Marshall Royal, Ernie Wilkinson, Floyd Johnson, Paul Quintette, and Charlie Fowlkes; rhythm—Count Basie, piano; Freddie Green, guitar; Jimmy Lunceford, bass; Gene Johnson, drums.

**Every Tub and two St. Olives** originals.

Same date as above with four trumpets, Coker, Quintette, and rhythm section.

**JIVE AT FIVE.**

**JERRY GRAY'S ORCHESTRA** (Decca,

**No Crasy, and Midnite Alley.**

**COUNT BASIE'S ORCHESTRA** (Mercury, 1/25/52). Trumpets—Joe Newman, Charlie Shavers, Paul Campbell, and Wendell Colley; trombones—Henry Coker, James Wilkinson, and Ben Powell; saxes—Marshall Royal, Ernie Wilkinson, Floyd Johnson, Paul Quintette, and Charlie Fowlkes; rhythm—Count Basie, piano; Freddie Green, guitar; Jimmy Lunceford, bass; Gene Johnson, drums.

**HONKY TONK BLUES; Blacksmith Blues, and One Chance to Love You.**

Some date, with Art Drellinger, tenor, and rhythm section.

**Tears.**

(1/25/52), same personnel as above except Irv Kluger, drums, for Sid Bolkin, and Shirley Lang, vocals.

**Kiss Me, Baby and Honey Chile.**

1/14/52, in Hollywood). Trumpets—Whitey Thomas, Carleton McBeth, Conte Candoli, and Tommy Patterson; trombones—Herbie Harpo, Jerry Ross, John Halliburton, and George Arnes; piano—John Riedl, Dan Brown, Paul Gifford, Riley Westcott, and Roy Perry; rhythm—Sid Horowitz, piano; Al Hendrickson, guitar; Tony Grasiano, bass, and Shelly Manne, drums. Lynn Franklin and Tommy Traynor, vocals.

*Cry; Garden in the Rain; Unforgettable, and Adios.*

**SONNY BURKE'S ORCHESTRA** (Decca, 1/17/52, in Hollywood). Trumpets—Pete Candoli, Conte Candoli, Carleton McBeth, and Ollie Mitchell; trombones—Milt Bernhart, Jim Priddy, John Halliburton, and Ray Heathen; bassoon—John Riedl, Hammond Russell, and Bob Lawson; rhythm—Milt Raskin, piano; Laurindo Almeida, guitar; Joe Mondragon, bass, and Tom Romero, drums. Joe Greer, Don Burke, Don Raye, and Gene DePaul, vocals.

*I'll Always Be Following You; I Wanna Love You; Slow Freight, and Mambo on My Mind.*

**CY WALTER and STAN FREEMAN PIANO DUOS** (Columbia, 1/21/52). Cy Walter and Stan Freeman, piano; Allen Hamblen, bass; Frank Carroll, bass; Betsy Shawker, drums.

*Give It Back to the Indians; There's a Boat Leaving Soon for New York; Chinatown, and Down in the Dump.*

**HELEN HUMES with GERALD WIGGINS' COMBO** (Decca, 1/14/52). John Anderson, trumpet; Maurice Simon, Hubert Myers, and Forrest Hamilton, reeds; Gerald Wiggins, piano; Charlie Norris, guitar, and Charlie Drayton, bass.

*Wheel of Fortune; All Night Long; I Hear a Rhapsody, and You Played on My Piano.*

**ART MOONEY'S ORCHESTRA** (MGM, 1/15/52). Trombones—Joe Cicali, Al Porcino, Ed Badger, and Johnny Bell; trombones—Al Esposto, Jack Winding, Harry DeVito, and Paul Seldes; saxes—Ed Seal, Jerry Sanfino, Fred Hudson, Art Drellinger, and Kerwin Summerville; rhythm—Rocky Colucci and Irv Joseph, piano; Jimmy Lunceford, bass; Gene Johnson, drums.

*Honky Tonk Blues; Blacksmith Blues, and One Chance to Love You.*

Some date, with Art Drellinger, tenor, and rhythm section.

**Tears.**

(1/25/52), same personnel as above except Irv Kluger, drums, for Sid Bolkin, and Shirley Lang, vocals.

**Kiss Me, Baby and Honey Chile.**

**BOBBY WAYNE with JOE REISMAN'S ORCHESTRA** (Mercury, 1/14/52). Reeds—Sam Marowitz, Charlie O'Kane, Hank Ross, and Stan Webb; rhythm—Lou Stein, piano; Bill Doggett, organ, Danny Perri, guitar; Ed Safranski, bass, and Terry Snyder, drums.

*Heart of a Clown and Wheel of Fortune.*

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Chicago, March 21, 1952

**The Hollywood Beat****Gray, May, Et Al, Pulling 'Phony Act,' Says Leader**

By HAL HOLLY

Hollywood—Bob Keene, the boy who has been trying hard and long, without much success, to establish his dance orch as a going business, and who was down to a trio (doing intermissions at the Palladium) at this typing, says he is "positively not giving up."

But meantime he is more than willing to unburden himself on his big beef with the music business, a beef which pertains particularly to one of the reasons he believes he and others like him have been getting nowhere trying to make it with new bands.

**Main Difficulty**

"Our main trouble hereabouts," says Bob, "is that so many of the good one-niters, so important to new bands, are being played by studio outfits under these fellows like Jerry Gray, Billy May, Frank DeVol, Sonny Burke, Buzz Adlam, and such."

"I wouldn't be kicking if they were making sincere efforts to launch the bona fide, new dance band attractions that the business needs so badly."

"But they're not."

"As I see it, it's just a phony act in which their real aims are just to sell more records, land television shows, or something. I don't think a single one of them is honestly interested in the dance business."

**Cashed In**

"Jerry Gray made a big splash by claiming he was going to pick up where Glenn Miller left off and carry on in the tradition. So he cashed in on a few dance engagements when it was convenient for him and didn't interfere with his radio work, and let it go at that."

"Last year Sonny Burke used the Palladium to experiment with new ideas and have the fun of appearing in front of the crowd. Frank DeVol's main interest has been in building a band for his television show. He doesn't give a hoot for the dance business."

**May Snickering**

"And now it's Billy May, a fine musician and arranger, who is laughing up his sleeve at the fuss made over his rehash of the Jimmie Lunceford and other styles, topped off by silly smears in the sax section."

"Those fellows have no real interest in the dance band business. Why don't they stay out of it and give those of us who honestly believe in it a better chance?"

Don't know, Bob. We'll try to have an answer for you from each one in our next issue.

**DOTTED NOTES:** The Down Beaters, trio set to do intermissions at the Palladium during Ralph Flanagan's stand (opening Feb. 19), is the erstwhile Joe Venuti quartet, minus Joe—Johnny Caleffie, guitar; Tito Guidotti, accordion, and Fred Westcott, bass . . . Socks Wilson and Coot Grant (Mrs. Socks), legendary jazz figure (they wrote many of Bessie Smith's greatest songs), are among the recent arrivals in Hollywood. They hope to settle in California for the benefit of Socks' health . . .

**Turk Bashes Into Italian Village**

(Photo by Eichi Tsuchida)

San Francisco—The Sunday afternoon bash the Turk Murphy group played at the Italian Village here was so successful that the band went to work at the spot. From left to right are clarinetist Bob Helm, guitarist Willy Thorp, trumpeter Don Kinch, banjoist Monte Ballou, and trombonist Murphy. Others in the band are Bob Short, tuba, and Wally Rose, piano. See story on page 16.

Ben Pollack wouldn't talk on those rumors that he was, at presstime, about to settle out of court for a chunk of dough in connection with *Shrimp Boats*, but he was dickered with his new landlord on deal to expand the size of his Sunset Blvd. eatery in preparation for turning it into a jazz spot.

**ADDED NOTES:** Tommy Guma, the young accordionist brought to Hollywood from Milwaukee by Harry James for HJ's KNBH video series, has been signed by Columbia pictures . . . Ted Yerxa, during the war years one of the most colorful figures in local music circles (he operated the now defunct Lamplighter record label; did the nitery beat for the L.A. *Daily News*) and for the last couple of years seemingly on his last legs in New York, is back on the local scene with three nightly platter shows via KFI from the Ming room and music column in a local trade paper. The comeback trail is one of the toughest. Here's good luck to a good guy who never blamed his troubles on anything or anyone but his own mistakes . . . We predict Ella Mae Morse's biggest disclik since she launched her second career (many kids of today don't remember her first) will be *Okie Boogie*. Interesting sidelight is that she recorded it first with Nelson Riddle's studio orch. Riddle's backing didn't strike Capitol tops as having necessary rustic flavor. So they took the brass section from the Riddle orch. and turned it with Cliffe Stone's barnyard bounce crew—and that was it!

**BEHIND THE BANDSTAND**

Jack Teagarden signed to do a series of telefilms for Lou (Tele-criptions) Snader at the head of a band of his own choosing (he'll probably use the Royal room crew) for the highest price ever paid any bandsman by the Snader firm. Could the deal have been something of a settlement under which Jack, and some others, agreed not to go to court with their claims growing out of the part they played in helping Snader get his firm started a couple of years ago?

**Los Angeles Band Briefs**

Frankie Carle, vacationing at North Hollywood home for past several months, was reorganizing band here for tour opening around March 1 in San Diego. Will have five brass (formerly carried six), five saxes, and four rhythm (with second piano). Only positions not at writing were singers John House and Barbara Lake, latter making first professional appearance.

Harvey Brooks, pianist-songwriter (*Lilac Bird Told Me*), joined Mid Ory New Orleans jazz band at Beverly Cavern, replacing Lloyd Glenn. Lineup otherwise intact, with Teddy Buckner, trumpet; Joe DeLaney, clarinet; Minor Hall, drums, and Ed Givens, bass.

Freddy Martin, returning to his old stand at L.A.'s Cahuenga Grove for 16-week run starting July 8, Eddie Borgman, who heads Grove's house orch., figures on taking crew out on tour during layoff.

Red Norvo set for return date at Encore room, starting April 18, follows Betty Belle (piano) trio, Encore's current attraction.

Freddie Slack, *Cow Cow Boogie* pianist who seems to be well on way to comeback with his trio, was set for cross-country tour opening in Oklahoma City Feb. 26. Will play midwest keyspots and go as far as New York and other east coast cities.

Rudy Pitts (vibes), whose quartet now holds stand at Billy Berg's 1841 club, features Eddie Lang, guitar, and Hal Drummmer. Others are Calvin Laemmle, tenor, and Bob Wofford, piano. Singer Adele Francis continues in solo spot.

Horace Jones inaugurated new Thursday night name band policy at Riverside Rancho with date Feb. 20. (Tax Williams' cowhand combo is regular Wed., Fri., Sat. and Sun. attraction.) Jackie Mills, drums, who has been heading his own combo at Malibu, dropped venture and has returned to the HJ lineup.

Armstrong All-Stars announced for two-weeks' date at Tiffany opening April 23. George Shearing quintet is Tiffany's current attraction, with Bill Holden (March 18) and Johnny Hodges unit (April 8) in line to follow. Dave Brubeck quartet at the Surf, Tiffany's companion club, also operated by Chuck Landis.

Carles Melissé band followed Lorraine Cugat-fronted orch at Sky room of Long Beach Wilton hotel.

Dick Taylor (trombone, doubling on bass trumpet) heads interesting new combo at Larry Potter's. Has Bob Jacobs, piano; Bob Osley, baritone and alto; Bobby Clark, trumpet, and Paul Velleras, drums and vocals.

Bernie Billings (tenor and clarinet) info new spot, North Hollywood's Lido club, with his trio. Bernie has Marvin Stromer, drums and vibes, and Bob Thorpe, piano.

Mel Heake trio followed Dave Gilbert (Goldberg) trio at Glendale's Mayfair room.

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# DOWN BEAT

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**Chords And Discords****Readers Deplore, Hail Hentoff's Janis Article**(Jumped from Page 3)  
malice, here are the facts.In 1949 trombonist Conrad Janis—then 21—and his band won the first *Record Changer* contest for amateur bands. Twenty-six bands—including groups from Switzerland, England, and Sweden—entered, via records that bore no names or personnel. Among the judges were George Avakian, Art Hodges, Sidney Finkelstein, Bucklin Moon, Marshall Stearns, and others. Janis' band won on the first ballot, seven votes to one.

Janis then turned professional and organized the Tailgate Jazz band, an immediate click. He has played and replayed spots like the Tip Toe in Bridgeport, the Savoy in Boston, the Rendezvous in Philly, the Stuyvesant Casino, and Jimmy Ryan's in New York, setting an all-time attendance record at the latter spot. He has built up a solid and numerous personal following for himself and his band, and except for TV commitments which keep him in New York, would doubtless have been on national tour long since.

**'We Record Him'**Conrad's recording has been done for a company operated by Conrad's mother, jazz author Harriet Janis, and myself. No defense is needed here—we have recorded good jazz wherever we could find it. Among the more than 100 noted artists on our records, Janis platters sell consistently among the best, all over the country. One of his disks, in fact, was among George Hoefer's best for 1951 in *Down Beat*; another landed with the 10 best of last year, according to the *New York Times*.

Most important of all, the Janis records are a complete rebuttal of Hentoff's play-down of his music as "simple" and "diluted." It has, on the contrary, integrity, creative complexity, and drive—three qualities that apparently enrage the worshippers of mediocrity.

I strongly urge all jazz lovers not to dismiss the facts I am bringing to light. It all simmers down to these simple but grave issues: is Dixieland and its large public forever to be at the mercy of the violent antis? Are young, earnest, and creative musicians to be ruthlessly knifed by older players and irresponsibly labelled "charlatans" by upstart journalists? Let's give these newcomers a fair chance and make the future of jazz safe.

**Rudi Blesh**  
Jazz Writer,  
Recording HeadWe at the *Record Changer* were most distressed and angered by Nat Hentoff's unfair, unsubstantiated, and generally hysterical defamatory of two young bands: the

Dixieland Rhythm Kings and the Conrad Janis outfit (under the headline: "2 Very Bad Jazz Units"). In word: disgraceful.

It's not merely a matter of a difference of critical opinion; we wouldn't gripe if it were just that. But Hentoff's entire approach, and all his tactics, are so biased, so needlessly nasty, so snobbish, and so obviously factually distorted and unreasoned (even including a quite gratuitous slap at your own highly respected staff member, George Hoefer), that we were—to say the least—astonished.

**Bill Grauer**  
**Orrin Keepnews**  
Editors, *Record Changer*

Noting Nat Hentoff's admirable beginning, I wished to drop him a few lines, complimenting him and wishing him well.

To be sure, Nat and I may wind up poles apart at some future date . . . but what of it? Does every mother's son have to agree with every other? The J-a-s-a world, or so I've long believed, has suffered from its present plethora of me-too's, back-scratchers, and the like. Further "independent" criticism, please!

**Kay C. Thompson**  
Jazz and Ragtime Historian

Would you kindly ask Mr. Hentoff to do me a favor and do all the Dixieland fans a favor by walking eastward until his hat floats? Thank you for your courtesy.

**Joe Vastine**  
Covington, Ky.

I have disgustedly followed the dubious careers of both the Janis band and the D.R.K. since they organized—not from choice, but simply because unfortunately they always seemed to be booked opposite some band I wanted to hear, such as Sidney Bechet, Wild Bill Davison, Red Allen, and others.

I can definitely say they were the worst I've ever had the misfortune to hear.

It was indeed a shame that respected musicians such as Elmer Schoebel, Freddy Moore, and Danny Barker had to lower themselves to Janis' level in order to eat.

Please keep up the *Counterpoint* column.**A Musician**  
(Name Withheld By Request)Mr. Hentoff:  
If you can take time off from ducking the dead cats and bricks which are undoubtedly flying your way, I'd like to hand you a bouquet. I agree with what you had to say about the Dixieland Rhythm**Equestrienne**

"I knew you'd flip."

**Sidemen Switches**

George Shearing: Richard Garcia, guitar, for Chuck Wayne (to form own trio) . . . Woody Herman: Chubby Jackson, bass, for Red Kelly . . . Bernie Cummins: Hal Tennyson, alto, for Joe Bruskin; Blaise Turi, trombone, for Gil Falco; Joe Lapore, tenor, for Bob Lane, and Lou Gentile, trumpet, for Al Hoen.

Illinois Jacquet: Matthew Gee, trombone, for Malcolm Taylor, and George Brown, drums, for Jo Jones . . . Jimmy Dorsey: Roy Ray, trumpet, for Charlie Frankhouse, and Bobby Styles, trumpet, out . . . Bruce Becker: Judson Blount, bass, for Joe Pauline.

Tommy Dorsey: Jimmy Chapin, drums, for Eddie Grady . . . Bob Cawley: Buddy Carroll, alto, out (to marines).

as such. It says, plain as day, Bob Crosby and his ork! Maybe we can keep this thing going until nobody knows who started it!

Anyway, I think May's, Anthony's, and Gray's bands are strictly o.k., and give them all plenty of spins.

**C. W. (Bill) Ruff, KOLO**To the Editors:  
Congratulations on your Dec. 28 article on Johnnie Ray! I can vividly recall the nights we watched Johnnie perform (with hearing aid) over two years ago at Burgoynes in Medford, Ore. Several members of our staff at KWIN, Ashland, Ore., were very impressed with Johnnie's style, especially with his rendition of *Tell the Lady I Said Goodbye*. In those days, Johnnie played piano and worked with one sideman.He came to our studios at KWIN and we had an informal, after-hours session, which we cut on tape. Even with an out-of-tune piano, far from soundproof studios, and haphazard mike setup, Johnnie sounded better on that tape than on his Okeh version of *Tell the Lady*. Don't get me wrong—I'm not knocking the boy. Hope Johnnie will have an opportunity to recut the side with a different background.

Don Berg

To the Editors:  
Although I must admit I've missed around six copies of *Down Beat* during the last two years, I've never seen a writeup on a great guy named James Moody. I think he deserves more credit than he has been given.

Richard L. Clark

To the Editors:  
I've been waiting for some time to see Frank Comstock get some recognition for the tremendous job he does as arranger for the "out of this world" Les Brown band. Your article in the Jan. 25 issue is really appreciated.

After all, a name band isn't worth much unless they have a good man who can put the sounds on paper . . . right? I'm sure a lot of us would like to see a few more stories on the various top orchestrators in the country.

Bob Eberhardt

To the Editors:  
Why doesn't "The Sound," Billy May, and his flack, Carlos Gastel, fly up and smack Bob Crosby in the eye, too? Have they heard his disc (also Capitol label) of *Cryin' Shame*? The middle instrumental portion has the unison sax "whine" that May and Gastel seem to think is private property (*Down Beat*, Feb. 22). Of course, maybe it's May's band in the background, but there's no credit on the label.

Gene Young

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Pvt. Kirk De Grazia

Reno

To the Editors:  
It's about time a new sound

came along to give the much needed kick in dance bands today. I'm talking about the versatile Billy May and his swinging group, and I mean swinging, not bopping. He has the preciseness of Miller, the kick of Lunceford, and the guts of Kenton all wrapped up in one band. May achieve his well-deserved recognition.

Pvt. Kirk De Grazia

Camp Roberts, Calif.

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**Charming chirp** at the left is singer Milly Coury, who recently left her longtime employer, bandleader Chuck Foster, to join the staff of WBBM, CBS outlet in Chicago. Milly sings on the programs *Music for You* and *The Chicagoans*. Photo at the right, of actress Joan Crawford and singer Fran Warren, was made at Fran's opening night at the Hollywood Mocambo. Miss Crawford not long ago adopted thrush Marion Morgan as her protege, but whether that relationship is still in effect is not known. Miss Warren, of course, is ably managed by Barbara Belle, and has been for quite some time.



Photos directly above and below were taken at a special broadcast from the Tiffany club in Hollywood during which Art Pepper, Oscar Peterson, Maynard Ferguson, Shelly Manne, and Pete Rugolo (by proxy) received their *Down Beat* poll plaques. West coast *Beat* staffer Charles Engle did the honors, and is shown above with Pepper, below with Peterson. Oscar won first place among the pianists, while Art followed top man Charlie Parker as alto saxist.

Newest member of Local 47 is Beau Stafford, Jo's piano-playing poodle. Here John te Groen, president of the local, presents the pooch with a "Bona Fido" card in the union after auditioning the puppy.

Shelley Winters, above, plays the role of a night club entertainer in the movie *Meet Danny Wilson*, which also stars singer Frank Sinatra and newcomer Alex Nicol. Read about it in the *Movie Music* column.

**The Blindfold Test****Ralph Burns At Sy, Sighs At Shorty**

By LEONARD FEATHER

Although for the last couple of years he has been living quietly in New York, emerging from his Greenwich Village apartment only occasionally for a public appearance, Ralph Burns is still well remembered by his Beat-reading fans.

The fact was pointed up when the pint-sized Herman arranging wizard (he still contributes two scores a week to Woody's library) won second place in this year's poll.

The records played for the *Summer-Sequence-Early Autumn* creator were largely items reflecting present-day trends in orchestral styles. Ralph's tape-recorded reactions follow.

**The Records**

1. I don't know the band, but I know the whole arrangement—it's the exact same old Lunceford arrangement. Sy Oliver—only played like, ah, Frankie Trumbauer's orchestra or something. The alto was terrible. I remember the wonderful alto solo on the original—Buckner . . . this whole thing is just second-hand, a bad copy of what used to be one of my favorite records. It's cleanly played, but that's about all. One star.

2. The arrangement was split in half. One of Gordon Jenkins' staff must have done it . . . it's a very pretty sound, all those violins—the usual formula . . . then it's so wonderful when Louis Armstrong comes in . . . they decided they'd have a "swing" background there; but it's great because he sings and I think he's wonderful. Any record is good as soon as Louis comes in; as far as the rest, it's just another stylized record with a lot of strings. Two stars, just because of Louis' vocal; and the strings sound beautiful anyway.

3. I don't know that record well, but I love it. That's another good example of Neal's ability always to make an arrangement that will swing . . . like *The Good Earth* and all those things. They have that happy, wonderful feel about them. It isn't a very original thing, just a very good, happy, swinging arrangement, and you hardly even hear those nowadays. What's nice, there's no screaming brass either. I don't know whether to give it two or three stars. Make it two and a half.

4. Well, they got through with the Glenn Miller style, and now they're on the Lunceford thing. That was probably Billy May's orchestra, it sounds like the rest of the things he's done—probably on orders from Capitol or something. Billy is a very talented writer, but I think these things were written because somebody told him this is to be the next up-and-coming style; if Billy were to write the way he wanted to write, he'd probably write differently. It's just another imitation, another gimmick record. You notice how on most of these things he leaves room in the second chorus for the drummer to fill in those two triplets, you know, ba-da-da-ra-da-dum. It's a pattern, the whole thing. Fine musicians, good studio, good technicians. It's much better



Ralph Burns

than the first record you played, but if I give it two stars that'd put it almost in a class with Neal's record, and it isn't at all. Make it one and a half.

5. Well, that's the same thing; that's Ray Anthony, probably . . . listen, give the Billy May record two stars, because this is a one and a half! There's everything in there, Glenn Miller, Lunceford, anything that went on a few years ago. It's played cleanly, with spirit; they were happy making it. That's the one thing I've liked about Ray Anthony, they've made so many terrible records but they sound happy and spirited playing them.

6. Sounds like Lennie Tristano on a bad day, when he didn't have too many ideas . . . it's original, though there are a lot of things I don't agree with—sometimes he keeps going on the same chord or the same idea, in a whole-tone thing; but I like it, because it's something to make you pick up your ears and listen. It's a change from listening to things that you've heard so many people do every day. Three stars.

7. Hmm! I'd love to know what that's an extract from. It can't be a whole complete piece. Must be Schoenberg or Alban Berg or one of their disciples. I can't pretend to understand the 12-tone scale, I've never gotten that far. You have to hear something like this about 10 times before you even know what's going on. But it sure is wonderful to hear music that can make your mind whirl in a spin. The performance is excellent, I'm sure, as little as I know about the music. According to what I've heard so far I'd rate it four, but I'd better rate it three, because . . . why should I give it a perfect rating when I can't pretend to even understand it?

**What's Ahead For Jazz?**

(Jumped from Page 5)  
called with singular simplicity,  
"jazz."

Whiteman had acquired the nucleus of this band from Jean Goldkette who showed Whiteman what could be done with a big band. The Goldkette band was a midwestern outfit which had been built out of veterans of combos centering around Chicago in 1923 and 1924. And these Chicago combos were playing their own versions of what they had heard King Oliver's band and the New Orleans Rhythm Kings playing in 1921 and 1922.

**Public Unaware**

Needless to say, these two latter groups were as completely unknown to the public of that day

as penicillin. And, equally needless to say, by the time the jazz of King Oliver reached Paul Whiteman, it had been watered down considerably. The decade ended with the emergence of Guy Lombardo and Rudy Vallee.

In the 'teens, only one thing actually happened. The public heard about jazz for the first time. And darned if it wasn't 1917 and 1918 when it hit home, when the Original Dixieland Jazz Band took over Riesenweber's in New York and set the public on its tin ear with their wild cacophony. The lineage there is direct and simple, for the ODJB

was simply playing a hopped-up version of the music they had heard in New Orleans in the earlier years of the decade. The ODJB gave way to a sweet band, too—Art Hickman.

It's been happening like that for four decades, repeating the pattern step by step. And now we're entering the fifth decade in our usually deflated state, jazzwise. To that extent, the pattern has already started to repeat and the odds are

**Records Reviewed by Ralph**

Ralph Burns was given no information whatever about the records played for him, either before or during the *Blindfold Test*.

1. Sy Oliver. *4in't She Sweet* (Decca). Recorded 1930. Alto sax credited.
2. Louis Armstrong—Gordon Jenkins. *It's All in the Game* (Decca).
3. Neal Hefti. *Coral Reef* (Coral).
4. Billy May. *My Silent Love* (Capitol).
5. Ray Anthony. *Human's Holiday* (Capitol).
6. Lennie Tristano. *Ghost of a Chance* (Victor).
7. Stan Kenton. *House of Strings* (Capitol). Comp. & arr. Art Pepper, alto, and Hamp Hawes, piano.
8. Art Pepper, alto, and Hamp Hawes, piano.
9. Shorty Rogers. *Papa* (Capitol). Rude, trumpet & arr. Art Pepper, alto, and Hamp Hawes, piano.
10. Benny Goodman. *King Porter Stomp* (Columbia). Recorded 1931. Arr. Fletcher Henderson.

8. I think that's the same thing I heard in California some time ago . . . it's Milhaud's part of that suite that all the different composers wrote, using the Biblical text. Everything that Milhaud writes I think is wonderful. This is another example of his wonderful clear orchestration, his zest, and everything. I loved it. Four stars.

9. I give that four stars, too; I haven't heard it before, it must be another Miles Davis record. Gerry Mulligan arrangement—he understands Miles so well—and Miles is such a wonderful lead man besides being a wonderful jazz man . . . Charlie Parker—it must be him, I hope, or one of his imitators—he plays wonderful, too. Miles is his usual wonderful self. I don't know who the pianist is, but he's very good. I liked the whole record. Everybody was happy on that date. Definitely four stars.

10. I don't know how long ago it was that I first heard that arrangement. A typically great Fletcher Henderson arrangement which has lasted at least 15 years. That's one of the things he ever did. I loved the whole thing. That's probably a new Benny record, I heard that he'd made some new sides with the same arrangements. I love Benny's sound, which is all his own, the whole orchestra, and everything. And this rhythm section has that same wonderful sound that he had with the old guys, Artie Bernstein, Big Sid, and everybody. Give it three—I like it, I don't care!

**Afterthoughts by Ralph**

Tell you who I think writes wonderful jazz arrangements—Tiny Kahn. And Gerry Mulligan. Bands—I like Les Brown's band. I'd probably like Woody's band, but I haven't heard it for so long, even though I'm still writing for it. I'd probably still like Duke, too.

I have some music of my own coming out that's entirely different—some things I wrote and recorded for Norman Granz. I don't know whether they're commercial or not. Sort of like chamber music. The stuff I've been writing and trying to keep the same Woody Herman sound without doing anything to startle people. That's the way Woody wants it, and I think he's got the right idea.

pretty good that it will go right along repeating through the '50s.

**This Is the Year**

That's why 1952 is a very interesting year. The arrival of 1952 means, according to the pattern, that the jazz of the '50s is here with us somewhere. It may be vague, rough, and unformed. It may be something quite polished, something which has been with us for awhile but hasn't attracted

**Manhattan Televiewpoint**

By Rio A. Nicoll

**WESTPOCKET VIEWINGS:** Skitch Henderson stepping out of his usual role of music director for Faye Emerson's *Wonderful Town* to be piano soloist and conductor during WQXR's *Art Music Concert* . . . Paul Coates magnificent songbird on a recent Roy Skoppe appearance . . . George hand started to fly a piece of scenery off his schedule, scaring everybody but Perry, who went ahead and finished his song . . . The television columnists' delight, Ramon Cesar singing *It Seems Only a Dream Ago* on CBS-TV and sending susceptible ladies' temperatures up higher than New York in August. (Incidentally, Capitol has had him do three sides for them and the deluge is on!)

**INCIDENTAL INTELLIGENCE:** Carolyn Carpenter, who used to be on WPIX's *Leave It to Papa*, has semi-switched careers and is singing at the Lighthouse . . . Cliff Steward, of the Coral hit recording, *Rag-Rag-Raggy Moon*, is also Rudy Vallee's new singing partner . . . WJZ-TV commentator Tom Marshall reads his evening playing hot piano at Eddie Cantor's . . . Two TV music directors have a rather odd honor in common: Bill and Cora Baird have fashioned two musical sea puppets after them, named respectively Skitch and Mitch . . . Minstrel-man Georgia Price apparently had enough time left over from his frequent TV appearances to write a book, *School Days and Broadway Nights*, which should be out shortly.

**VERSATILE VARIETY ON TV:** NBC-TV quiz show, *It's in the Bag*, boasts a crew culled from all kinds of singing. For instance, only a short time ago host Bob Russell was a leading member of the Philadelphia Grand Opera company, singer Art James was one of the country's top dancers, both of whom switched to vocalizing, and Wamp Carson, one of the jesters who furnish background music for the show, is a Swedish disc jockey, broadcasting every Sunday over WHAF.

**Sinatra Heads East For Three Telecasts**

New York—Frank Sinatra heads east again for three of his weekly TV shows—March 25, April 1, and 8—and a two-week date at the Paramount opening March 26.

The theater appearance will coincide with the premiere of his picture, *Meet Danny Wilson*.

**Rarity**

New York—June Ward, whose singing of *Goodnight Sweetheart*, made in Pittsburgh with Lee Barrett's local orchestra, has become a sudden hit on Abbey records, has a chance to become a big star but was still resisting it as the *Beat* went to press. Her husband allegedly does not want her to work, despite the offers with which she has been besieged.

Freak aspect of the recording is the fact that June only cut the side because a girl friend who was supposed to make it had laryngitis and called her in to sub at the last minute.

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# How Alcohol Ended Beiderbecke Career

(Ed. Note: This is the second of two articles on Bix Beiderbecke by Alicia Armstrong.)

By ALICIA ARMSTRONG

Davenport, Iowa—Bix' collection of records included many works of modern composers, and his brother Charles maintains that although Bix enjoyed hearing other jazzmen, of course, he actually preferred to listen to classical music.

While Bix was playing an engagement in Chicago with Whiteman's orchestra, Charles visited him for two weeks, and one afternoon the brothers attended a concert. Bix was so impressed by the tone and style of one of the trumpet players in the symphony orchestra that when the concert ended, he hurried Charles out of the auditorium in search of the man.

They caught up with the trumpeter on the street, about two blocks from the concert hall. Bix rushed up to him, introduced himself, told the man how much he admired his playing, and asked him if he wouldn't be interested in joining a jazz band. He was very disappointed when the man refused.

## His Turn

Later, Bix had his turn. He declined an offer to play with the St. Louis symphony, for although he had a genuine appreciation of classical music and might have preferred listening to it, there is no doubt he preferred playing jazz.

"It is my opinion, and of course

I make the statement in the belief it is in no way a singular opinion, that he was the most musically-gifted man of his generation," Bing Crosby said.

"He of course, is known mostly nowadays for his work on the corнет, but I know from my association with him that he had a profound knowledge of Ravel, Debussy, Scott, and all contemporary American composers who demonstrated advanced ideas and styles.

"Personally, I used to get a great deal of pleasure out of listening to Bix play the piano. In fact, I would just as soon have heard him play the piano as the corнет."

## Didn't Dig Him

It may come as a shock to jazz fans that there was a time in Davenport when musicians dreaded hearing Bix play anything.

While he was in high school, he possessed more enthusiasm for music than he did technique, and although he knew what he wanted to do, he couldn't seem to get the notes out of his horn.

Carlyle Evans was one of the targets of Bix's enthusiasm at that time. Evans had a good jazz band and played long engagements at the Coliseum, which still is a dance hall in Davenport. Bix didn't have a cornet of his own then, but Evans had an extra horn which usually was somewhere on the bandstand.

## Wanted to Sit In

Unfortunately, Bix wasn't content to just listen to the Evans band. He wanted to play. Evans, however, didn't want him to play. The band worked hard on arrangements. The musicians were good, and they weren't particularly anxious



New York—Although singer Marion Marlowe has been a regular on Arthur Godfrey's Wednesday evening CBS-TV show for about a year, she's just a newcomer compared to Frank Parker, veteran tenor who shares duets with her on the show. Frank and Marion were snapped while becoming acclimated to one of the sets used on the program.

ious to have Bix, who wasn't good, sit in with them.

Sometimes, when Bix slipped into the hall and found the extra horn before he was noticed, they let him play. But when they saw him first, the warning was sounded, "Here comes that Beiderbecke pest. Hide the horn!"

Only a few years later Bix had many opportunities to sit in on the sort of jam sessions that were denied him in his home town.

## After Hours

"When Bix would finish up at the Chicago theater at night, he would haul it out to the Sunset where I was playing and stay right there with us until the last show was over and the customers would go home," Louis Armstrong recalls.

"Then we would lock the doors. Now you talking about jam sessions . . . huh . . . those were the things . . . with everyone feeling each other's note or chord, etc. . . . and blend with each other instead of trying to cut each other off . . . nay, nay, we did not even think of such a mess . . . we tried to see how good we could make music sound which was an inspiration within itself.

"After a while we would sort of rest up and Bix would get on the piano and play some of the sweetest things . . . real touching . . . that's when he was getting ready to record his immortal *In a Mist* . . . the tune is still fresh today, as it was then . . . you couldn't

find a musician nowhere in the whole world that doesn't still love *Bix In a Mist*.

## Have to Sleep

"As much as we would hate to see Bix leave us at the sunset, he would have to cut out, so he could get his proper amount of shut eye, before the first show . . . He and I had a big laugh concerning the same subject . . . we both agreed that if you don't get a certain amount of sleep while playing one of the theaters and when you do hit that stage, those footlights look like they are going to come up and slap you right square in the face . . . ha . . . oh, he and I had many laughs together . . . my man."

There were many times, however, when Bix didn't "cut out" to get enough sleep, but instead, kept himself going night and day by drinking. The story of Bix's alcoholism is well known. It caused him to have a serious physical breakdown in the fall of 1930, and Whiteman sent him back to Davenport. For several weeks, he was confined to his bed, but as his health improved, he accepted invitations to sit in with local bands.

When he left the Whiteman orchestra, he was earning about \$300 a week plus record royalties. Yet in Davenport he insisted he be given no more pay than the musicians with whom he played received. This amounted to about \$10 a night.

## A Kind Man

"Bix was a kind man," Bing Crosby said. "In the years that I was with him or knew him, I never heard him say or do anything unkind to anyone. He had no enemies in the whole world, and of course, his friends were myriad. He never

# Davison Readies Band For Tour

New York—Wild Bill Davison is rehearsing a six-piece jazz band to tour the nation, playing locations, concerts, and one-nights.

Dick Cary will write the arrangements as well as hold down the piano chair. Rest of the band includes Johnny Vine, drums; Eph Resnick, trombone; Joe Barry, clarinet and alto, and Irv Manning, bass.

could remember them all, who they were, or where they came from, and when they busted up to him with greetings on some of our tours, he had a stock query which covered the situation pretty well.

"Bix would shake their hands enthusiastically and say 'Are you still down there?' The fellow would either say 'Yes, I'm still there,' or 'No, I moved to such-and-such a place,' and the conversation was under way. Sometime later, of course, the fellow would tip off his identity and Bix would be all set.

## A Tragedy

"Bix's passing was a great tragedy, and the cause of popular American music sustained a great loss in his death. I know just being around him the short time I was taught me to appreciate the good things in American music and whetted my appetite for things such as he played and such as he advocated.

"He has been gone a good many years now, but there's never a week passes but I hear something musically that reminds me of him or that recalls something he played or wrote. (Bix composed four impressionistic piano selections, *In a Mist*, *In the Dark*, *Candlelights*, and *Flashes*, and he wrote the jazz classic, *Davenport Blues*.)

"If he were alive now, I venture to say he would be the most prominent figure in contemporary American music. He had the real feel of it, coupled with impeccable taste and incisive humor."

## Death

In the spring of 1931, Bix left Davenport and returned to New York. He was drinking heavily again, and his health remained poor. That summer he was to play for a Princeton prom. He was ill, but the band wasn't wanted without him, so he got out of bed to play the date. He contracted pneumonia and died that Aug. 6.

Louis Armstrong says, "Although he is gone his heart and soul in music still live with us . . . and with me he will always be the great young fellow, with a heart as big as a whale, and a great artist, that I met years and years ago before he got famous . . . long live the great Bix . . . and God bless him!"

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**5 For Dancers Only  
4 I Hear a Rhapsody**

Hear is a dance side which can and should be dismissed without comment. *Dancers*, however, demands comparison with the model version of the Sy Oliver tune, that recorded by Jimmie Lunceford's band. Where the Lunceford crew treated it lightly, and with that infectious bounce, Ray's men are heavy and leaden, and the saxes come through in smears, to emphasize the difference. (Capitol.)

**Pearl Bailey**

**6 8th Street Association  
5 Nothing  
6 Birth of the Blues  
4 I Heard**

Pearl's 110-volt personality isn't too well served on her first four Coral sides. First lyric has *Darktown Strutters Ball* overtones, but Pearl delivers it in lusty style. *Nothing*, a Morey Amsterdam opus, has a couple of funny lines but never really sparkles.

*Blues* is the only side on which Pearl becomes a singer rather than a comedienne; a good singer, in case you'd forgotten. Don Redman, bandleader on the date and vocal duettist with Pearl on the last side, also penned the flimsy lyrics and melody that make *I Heard* the weakest of the four numbers. Pearl can and will do better than this on wax. (Coral.)

**George Barnes**

**7 State Street Boogie  
6 Tiger Rag**

Multitape again, with the label clearly marked "guitar solo" in case you have trouble believing it. Of course, Barnes came in late on this track, and will undoubtedly finish far behind Les Paul, but he is showing beautiful form. That *State Street*, for all its technical brilliance, seems mechanical and contrived, with the sounds following each other like slugs from a typesetting machine, is hardly of importance in this competition. (Decca.)

**Sidney Bechet**

**Original Dixieland One-Step  
Blues My Naughty Sweetie Gives to Me  
That's a Plenty  
Ballin' the Jack  
There'll Be Some Changes Made  
Avalan**

Album Rating: 8

Last November while Bechet was playing a short tour in this country, he paused in the New York Blue Note studios long enough to make these six sides to commemorate 12 years of recording for Alfred Lion. The results are a marvelous balance between relaxed jazz playing and the driving, impelling manner of Dixieland performance.

Each man takes individual mel-

### Rating System

Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

ic solos, easy and lyrical, yet infused with the firm Bechet beat and power. Jimmy Arches is on trombone; Sidney de Paris, trumpet; Pops Foster, bass; Manzie Johnson, drums, and a comparatively unknown on piano, Don Kirkpatrick.

For those who want Sidney's latest, along with equally good music from his cohorts, this set is highly recommended. (Blue Note.)

**Connie Boswell**

**7 Begin the Beguine  
5 Believe It, Beloved**

Connie's first record in a long time, and her best in even longer than that, as she takes *Beguine* for a swinging ride and gives it distinctive treatment in the process. This has "hit" written all over it, though it has one glaring fault that may keep it from that status—it's done tastefully, musically, and by someone with a good voice who knows what singing is all about. (Decca.)

**Pud Brown**

**5 Jersey Bounce  
6 Lovin' to Be Done**

This is the guy Charlie Engle wrote about, telling how he broke up the house at a recent Les Brown-Louis Armstrong concert and got the biggest hand of the night.

*Bounce* is all in good fun, with Pud growling, stomping, and bleating through it all in the best pseudo-jazz tradition. Jack and Charlie Teagarden, Ray Bauduc, and Jess Stacy go along for the ride.

Jack sings the turnover, and solos well, as Pud and Charlie are also heard from. (West Craft.)

**Dave Brubeck**

**5 A Foggy Day  
4 Lyons Busy**

In an attempt to give *Foggy Day* "form," the Brubeck quartet dresses it up in a little arrangement replete with tempo changes and Bachian sounds that appear to be used for effect's sake only and afford little of interest in a jazz sense. Sound without substance.

Paul Desmond's alto enters in a downright silly vein, as he repeats a senseless trill first stated by Dave. Brubeck follows with a solo that doesn't arrive at any place in particular, then it's back to half-time and a Bach organ-effect ending that, while changed slightly

## Second Year At Inn For Grier



Los Angeles—Leader Jimmie Grier, right, was host to Knight Recording Co. exec Guy Knight and model Pat LaBrie not long ago at the Paris Inn. Grier and his band are in their second year at the L.A. dance and dance spot.

from its usual use, is still shop-worn.

The flip, a tribute to the coast deejay who has labored mightily in behalf of the group, is horrendously balanced. Dave's first few bars sound startlingly like Stan Kenton, as you half expect to hear 20 trumpets blast in. He plays some hardy rhythm piano before the group riffs out. (Fantasy.)

**"Lil" Miss Cornshucks**

**5 'Cause I Lost My Helping Hand  
3 So Long**

This is the chick who is said to have influenced Johnnie Ray, Ruth Brown, and others. Strangely, she sounds like a fair imitation of Ruth, especially on *So Long*, which lacks the passionate warmth of the Brown version. (Coral.)

**June Davis**

**3 J.D. Blues  
5 Gentle Lover**

The publishers could have a field day with Miss Davis if they listen to her "original" blues composition. Starting out with two whole choruses of *Jelly Jelly*, she then proceeds to Billie Holiday's *Billie's Blues*. To wrap things up, the trumpeter quotes from *Jumping with Symphony Sid*.

June's fair voice gets a less

trite, more melodic workout on the simple, not unattractive ballad overleaf. Red Saunders' group accompanies. (Okeh.)

**Buddy DeFranco**

**7 Swing Low, Sweet Clarinet  
5 Will You Still Be Mine?**

*Swing Low* has the Dave Lambert singers and Pat Collins vocalizing, with Buddy playing quite delightfully behind them. The band's performance is polished to a shining degree, as the sax section plays beautifully in tune and impressively at the start of the second chorus.

Someone in charge evidently wanted the melody played throughout on *Mine*, however, and the ar-

rangements gets too involved trying to do that and yet sound interesting. The result is a tense, quite empty performance. (MGM.)

**Tommy Dorsey**

**6 Marcheta  
5 Don't Take Your Love From Me**

*Marcheta* is a remake of the old favorite, with Jack Leonard and the band collaborating on the vocals and Tommy's limberly graceful trombone heard in great globs of sweetness. Leonard does an attractive job of it, while the band chorus, spitting out a word on the third beat like a rhythm-conscious cheering section, is certainly different sounding, if you're not old enough to remember the style. The other side has more of Tommy's melodic trombone, trumpets in mutes, and swooping unison sax passages. (Decca.)

**Bob Eberly**

**6 These Precious Things Are Mine  
5 With You**

Eberly's strong voice, a rough-edged intimation of masculinity, is the only good point on these sides, as he comes through without much support from the orchestra. He sounds a trifle incongruous displayed against those soupy liquid strings—playing an orchestration the average pit band would find inane. (Capitol.)

**Roy Eldridge**

**7 I Remember Harlem  
4 Basin Street**

The first release from the recent Roy-with-strings Mercury session, with George Williams doing the scoring and conducting.

Roy gives one of his more provocative ballad performances on *Harlem*, as he plays adventurously

**Ella Fitzgerald**

**5 Rough Ridin'**

**7 I Don't Want to Take a Chance**

*Rough*, as was its counterpart which Ella waxed not long ago (*Smooth Sailing*), is a scat vocal with organ accompaniment by Bill Doggett and vocal aid by the Ray Charles singers. It might sell as lapped up *Sailing*. We much prefer Miss Fitzgerald on the reverse, a good ballad which she treats with all her great stores of soulful sensitivity. (Decca.)

**The Four Lads**

**2 Turn Back**

**3 Tired of Loving You**

These lads, who earned a little vicarious fame through Johnnie Ray, now bring into sharper focus the mystery of their success. They give *Turn Back*, a ballad that resembles *Farewell to Arms* and 4,567,890 other songs, the treatment it deserves by singing out of tune and fresh out of ideas.

On *Tired*, a mildly spiritual-type number, the accompanying trio led by organist Bill Davis at least gets a slight chance to be heard.

Commercially, this disc may be a sleeper. Musically, it should never wake up. (Okeh.)

**Johnny Hodges**

**7 A Pound of Blues**

**7 Sideways**

Two Leroy Lovett compositions, a blues and a bouncing jump tune, are done up crisply by a group composed of Hodges on alto; Lawrence Brown, trombone; Al Sears, tenor; Emmett Berry, trumpet; Lloyd Trotman, bass; Joe Marshall, drums, and Leroy Lovett, piano. (Mercury.)

(Turn to Page 15)

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## Record Reviews

(Jumped from Page 14)

### Ahmed Jamal's Three Strings 7 Surrey with the Fringe on Top 6 Rica Pulpé

Surprising to find some light, relaxed boy on this rhythm-and-blues label, and to find friend Fritz Jones bobbing up as Ahmed Jamal. In mood and instrumentation, *Surrey* has the agreeable feeling of the old King Cole trio sides.

Rica, on the other hand, sounds like a later King Cole and his trio—from somewhere a Costanzo has been added. Both sides will appeal to people who'd rather spend 89 cents than a nickel for their music. (Okeh.)

### Harry James—Toni Harper 5 Blacksmith Blues 6 Don't Send Me Home

Toni sounds for all the world like Ella Fitzgerald's daughter on *Blacksmith*, while Harry blows like Muggsy Spanier's half-brother.

Band sounds especially virile on *Home*, an agreeable melody. Toni's intonation isn't improving with age, but once her mentors are willing to forget the cutie-pie angles she can still make an outstanding adult singer. (Columbia.)

### Louis Jordan 6 Louisville Lodge Meeting 5 Work, Baby, Work

*Lodge* is another of those breathless eight-words-to-the-bar narrative lyrics that only Louis could carry off with such complete aplomb. The big band, its rhythm section all ashuffle, backs him up briskly.

Jack Adrian's *Work* contains no narrative, but its lyrical lines are cleverly knit. Jordan blows a booting solo. (Decca.)

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### Wynton Kelly 6 Born to Be Blue 7 Where or When 7 Cherokee 7 Moonglow

Blue Note here presents its new piano discovery in the modern vein. Like Garner, he works with bass and drums. Oscar Pettiford is the bassist on three of the sides, while Franklin Skeete works on *Cherokee*. Lee Abrams is the drummer. Performance is pleasing and in good taste, but hard to define. We are told he is only 20 years old and spent a couple of years playing accompaniments for singer Dinah Washington. This boy is an accomplished musician and will be heard from in the future. (Blue Note.)

### Leadbelly

#### Pigmeat Black Snake Moan Roberta Parts I & II Fort Worth and Dallas Blues See See Rider Daddy, I'm Coming Back to You Driving Song

#### Album Rating: 7

The first two above listed tunes were issued by the Melotone company, subsidiary of the old Brunswick firm, but it is possible these are alternate masters. The other sides were recorded at the same time in 1935, but never released.

This issue is a worthwhile legacy from the greatest folk singer of our times. Included with the folder is a complete and informatively written booklet by Frederic Ramsey Jr. The records give you the feeling of being in a room on an all night session with Leadbelly while he strums his 12-string guitar and improvises blues lyrics. (Folkways.)

### Noro Morales

#### 5 C Jam Blues 5 Wimoweh

The Ellington opus, adapted to the key of *Tortilla Flat*, makes an amusing Latin-piano interpretation of up-tempo blues. The full band is used on *Wimoweh*, labeled as "rhubarb." Pleasantly played, but a beep did we hear. (Okeh.)

### Oscar Peterson 6 Until the Real Thing Comes Along 6 Love for Sale

Oscar's first record with a trio

(Ray Brown and Barney Kessel assist) and also his first as a vocalist (*Real Thing*). It's strictly in the gone-but-not-forgotten King Cole idiom and the group does a near-perfect imitation. Peterson's singing even contains much of the Nat's timbre and quiet whimsy.

*Love for Sale* is played, surprisingly, as an up-tempo. Oscar's time isn't the greatest during his solo, though the side moves rather nicely and Barney gets in a good solo shot. Brown, of course, is his usual splendid self. (Mercury.)

### Flip Phillips

#### 5 Broadway 4 Apple Honey

Phillips, Bill Harris, Lou Levy, bassist Jimmy Wood, and drummer Joe MacDonald duplicate quite nicely in ensemble passages the sound Georgie Auld got with his quintet before it broke up, but solwise there's no comparison. Auld's group, man for man (Lou Levy was with him then), was quite superior.

The din set up on *Honey* is, to say the least, unnerving, and it's capped by a ridiculous *Sound of Tag* ending.

*Broadway* is more restrained and both Flip and Bill blow better than on *Honey*. It's a shame that Levy doesn't get a solo in either side. (Mercury.)

### Andre Previn

#### Body and Soul Variations on a Theme How High the Moon Minor Blues

#### Album Rating: 6

Piano solos, recorded some years ago by Sunset before the then teen-aged Previn joined Victor. *Body and Blues* are inexplicably divided into two parts on this LP.

Most of the music here is closer to jazz than Andre's more recent slicings. The *Variations*, however, are just neutral and pleasantly pretty mood music. (Monarch.)

### Red Saunders

#### 1 Hambone 4 Boot 'Em Up

Clapping and numerous percussive effects are the backbone of *Hambone*. Melodically, the we-want-Cantor-I-got-rhythm mish-mosh means nothing. Four singers get label credit, yet none is heard singly. Absolutely nothing happens—sounds as if the introduction ran 2½ minutes, so they never got to the first chorus.

*Boot* is based on a riff that, according to historians we consulted, is 176 years old. It's a jump instrumental, written and played with no thought at all but lots of drive. (Okeh.)

*Down Beat* covers the music news from coast to coast and is read around the world.

### Hal Singer

#### 6 Miss Me 6 A Weaver of Dreams

Yet another addition to the mounting heap of tenor sax men who are making instrumental solos out of current ballads for major labels. Hal handles both adequately, with discreet vibes in the background. A junior league Coleman Hawkins. (Coral.)

### Cal Tjader Trio

#### 6 Vibra-Tharpe 4 Chopsticks-Mambo

The trio—Tjader on vibes and bongos, Vince Guaraldi on piano, and Jack Weeks, bass—work rather pointlessly over the *Chopsticks*, which doesn't turn out to be the thematic material some "serious" composers recently took it to be. Tjader's bongos are displayed for technique alone. The brisk-tempo work on the flip finds piano and vibes in a fugue-like opening, with various tries at contrapuntal by-play throughout. It is much the more pleasant side. (Galaxy.)

### Frances Wayne—Neal Hefti

#### 7 Regular Man 6 You're the Only One I Love

Frances' enunciation on *Man* is the end! It's a novelty ditty and the precision she brings to it is wonderful and not without warmth. The brass in husband Hefti's band is brightly spotted, while the guitar and bass chord strongly and with enough impact to make this prime jukebox material, too. You're is tastefully done, but it is a very slow ballad and Frances has time to bring "style" to the fore with a bit too much exaggeration for our pleasure. (Coral.)

### Ben Webster Sextet

#### 7 Randle's Island 8 You're My Thrill

Safe in the knowledge that he will be disguised on the label as "Tiger Brown," Maynard Ferguson actually blows some good bop horn on *Randle's*, even creeps with it in the staff a couple of times. But it's Ben's slide, and the old tenor warrior still packs that potent punch. Theme is a simple up-tempo blues.

Ferguson almost louses up *Thrill* by setting a screaming mood in the intro, but Ben immediately takes over and all is forgiven. The man who made history on the Duke discs of a decade ago still has a beautiful warmth, plus, here, a beautiful tune to work with. (Mercury.)

### Lester Young

#### 7 Thou Swell 5 Let's Fall in Love

The same group that made the *Undercover Girl Blues* session with

## Singer Survives Plane Disaster

New York — Mildred Joanne Smith, well known actress (seen recently in the picture *No Way Out*), who recently became a pop singer under the tutelage of Luther Henderson, was among the survivors of the third tragic plane crash which took a heavy toll in lives recently in Elizabeth, N.J.

Seated near the rear of the plane, she escaped miraculously when it crashed a few minutes after taking off from Newark airport. She was on her way to a singing engagement in Cuba.

Reports from St. Elizabeth's Hospital a week after the accident listed her condition as fair. She sustained a skull fracture, broken ribs, and severe burns, but was expected to live.

### Venuti's Father Dead

Philadelphia—The body of Giacomo Venuti, 88-year-old father of veteran jazz violinist Joe Venuti, was found in an underpass of the Delaware river bridge, it was reported recently. His chest was crushed but the cause of death was not ascertained.

Pres backs him here (John Lewis, piano; Gene Ramey, bass, and Jo Jones, drums) and provides light, persuasive background for Pres' expert meanderings.

He starts his *Swell* solo with a characteristically simple-but-swinging phrase, then opens up to ramble coolly through some impressive changes. John Lewis solos neatly, then Pres returns. A swinging side.

Lester's tone is coarser, less contained on *Love*, and an unnecessary drum solo from Jo mars proceedings. (Mercury.)

### Jimmy and Mama Yancey

#### How Long Blues Make Me a Pallet on the Floor Monkey Woman Blues Four O'Clock Blues Santa Fe Blues Yancey Special

#### Album Rating: 7

This date was made about two months before the passing of Jimmy Yancey. It is fitting that Mama sang on all of the above sides, with the exception of *Yancey Special*. These two blues artists were an inseparable team and anyone listening to these sides can't help but be touched deeply by these two singing and playing the blues for the last time. Mama's singing here has a more professional veneer than at any other time we've heard her. Another very fine jazz legacy. (Atlantic.)

### Stan Kenton—Glen Gray

#### Gambler's Blues (Kenton) I May Be Wrong (Gray)

A reissue of the Kenton version of *St. James Infirmary* (circa 1943) and the excellent *Casa Loma* dance side, both previously out on a 12-inch disc, will now probably appeal to buyers primarily on the strength of the Gray effort. (Dec.)

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# Offers Tempting, But Weston Won't Take Out Dance Ork

**Swingin' The Golden Gate**

## Jazz Gets Lift In Frisco As Flip Phillips Swings In

By RALPH J. GLEASON

San Francisco—For most of the months of January and February, the Black Hawk had the swingin'est little group to come along in some time. Flip Phillips was featured (and drew customers like a junior JATP) with the Vernon Alley group and believe me, it was worth listening to.

Flip, who turns out to be something of a mastermind at digging the audience, kept building throughout his engagement. He played pretty, sweet, stomping, and swinging. In fact, he played the whole gamut of music on his tenor and with the Alley rhythm section (Vernon, bass; Richard Wyands, piano, and Earl Watkins, drums) behind him, he really provided the best jazz this town has heard in a club in some time.

**Standouts**

Three members of the Alley unit stood out during Flip's stay and proved their right to blow with anyone. They were Vernon, of course, one of the better bass players, Wyands, and Allen Smith, the trumpet player who was added for the Phillips engagement.

Allen, who has been working with a Latin band recently, is a wailer who really surprised San Francisco's music fans, who haven't had too much of a chance to hear him recently.

All in all the group was so good it's a pity it couldn't stay together longer. However, there is a good chance Flip will record with them for Mercury and that their talents will get a wider audience.

**BAY AREA FOG.** Dave Usher in town with the Kenton band plugging his Dee Gee records and setting up a distributor here... Woody Herman and Stan Kenton played dance dates in Oakland in mid-February without a single window card or any promotion other than an ad in the Sunday paper. What promotion Stan received was due to flack Gene Howard plugging the first of the Kenton dance dates a week earlier in San Francisco... The Chuck Travis-Johnny Coppola band is pretty close to getting a record contract. Circle records, the operators of Fantasy label here, are interested in the group and so is a major company... Ben Webster showed up at the Empress room of the Booker T. Washington hotel (formerly the Edison) with a group consisting of Carl Coff, piano; Wesley Prince, bass, and Tiny Webb, guitar.

**Lady in Town**

Billie Holiday opened at the Say When in mid-February after doing a week in Sacramento at the Clayton club... Tommy Kahn, local pianist, thought he was hired for the piano spot with the Armstrong band. He says the deal was set and he was to join the group in Seattle, but the expense money never came. Armstrong played the Clay-

Hollywood — Paul Weston, CBS (and Columbia records) conductor-arranger has been quietly declining all offers—and he's had plenty—to head a dance band.

Weston, who arranged for Tommy Dorsey and other big name leaders when the dance band business was at its peak, has been eyeing with friendly interest the efforts of his fellow arrangers like Billy May, Frank DeVol, Sonny Burke, Jerry Gray, and Buzz Adlam to launch dance units that will arouse interest and excitement comparable to that which the dancing and listening public accorded its idols of pre-World War II period.

**'Won't Make It'**

He wishes them luck, and he hopes they make it—but he doesn't think they will. Not in the manner of the old days.

We chatted with Paul as he took time out from rehearsal of his CBS radio show on which he was presenting a Beat poll winner's plaque to Stan Kenton (the previous week he had done the same for Les Paul).

"I would love to see those days come back again," he mused, "and I can understand very well the attraction that the dance band idea has for musicians like Billy, Frank, Sonny, and all the rest. It's very tempting. That's a great feeling, you know, to stand up there on the stand in front of a great band."

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**Jo Heralds The Shrimp Fleet Again**



Los Angeles—"Let's talk it over and then you sing," Paul Weston instructs Jo Stafford as Jo guest stars on Paul's CBS show. A few minutes later Jo gave her inimitable rendition of the Weston-Mason classic, *Shrimp Boats*, which is on Columbia records via Miss Stafford's vocalizing, and on most other labels as sung by sundry other artists.

have a band that will pay its own way. At best there will be room for not more than a handful of top bands as things are.

"As for me, I'd want to do something like Kenton, and there's no room for another Stan Kenton, so I'll stick to this." The last with a wave around the studio. —gem

New York—Publication was announced here last month by Viking Press of *A History Of Jazz In America*, by Barry Ulanov.

The book, believed to be the first comprehensive work of its kind by a modern jazz student, will be reviewed fully in the next *Beat*.

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Bergman, Eddie (Ambassador) L.A., h  
Bothe, Russ (Paradise) Chicago, b  
Brandwynne, Nat (Waldorf-Astoria) NYC,  
h; (Shamrock) Houston, 5/27-6/8, h  
Breskin, Barnes (Shorham) Washington,  
D.C., h  
Brewer, Gage (Mambo) Wichita, nc  
Buane, Henry (On Tour) McE

C

Carie, Frankie (Casa Loma) St. Louis,  
3/25-31, b  
Carlson, Merle (Admiral Kidd) San Diego,  
pe  
Caylor, Joy (Heinie's) St. Paul, 3/3-10,  
nc; (NCO) Offutt AFB, Omaha, 3/12-16;  
(Sherman's) San Diego, In 3/21, nc  
Conn, Irving (Savoy-Plaza) NYC, h  
Courtney, Del (St. Francis) San Francisco,  
h  
Cummins, Bernie (Rice) Houston, 3/6-4/2,  
h

D

Dae, Arnie (Split Rock Lodge) Wilkes-  
Barre, Pa., h  
D'Amico, Nick (Roosevelt) NYC, h  
Dawson, Len (5 O'Clock) Miami Beach, nc  
Deacon, Ed (Benjamin Franklin) Phila-  
delphia, h  
Derwin, Hal (Biltmore) L.A., h  
Deutsch, Emery (Cariton House) NYC, h  
DiPardo, Tony (Eddy's) Kansas City, r  
Donahue, Al (Adams) Phoenix, h; (Para-  
mount) NYC, 3/12-25, t  
Dorsey, Jimmy (Palladium) Hwd., 4/5-  
5/11, b  
Dorsey, Tommy (Shamrock) Houston, 4/15-  
27, h  
Drake, Charles (Westwood) Little Rock,  
Ark., nc  
Duke, Johnny (Moneleone) New Orleans,  
h  
Durso, Mike (Copacabana) NYC, nc

E

Ellington, Duke (Oasis) L.A., 3/7-16, nc  
Elliott, Baron (Cariton) Washington, D.C.,  
h  
Elynn, Jimmy (Claridge) Memphis, Out  
3/16, h

F

Farley, Dick (Black) Oklahoma City, h  
Ferguson, Brian (Chez Paree) Chicago, nc  
Ferguson, Danny (Jefferson) St. Louis, h  
Fitz, Jack (Balinese) Galveston, 4/25-  
6/12, pc  
Fio, Rita, Ted (El Rancho) Las Vegas, h  
Fisk, Charlie (Statler) Washington, D.C.,  
h  
Flanagan, Ralph (Palladium) Hwd., Out  
3/16, b  
Foster, Chuck (Rice) Houston, 4/3-30, h  
Foy, Dick (Taff) NYC, h

G

Garber, Jan (Thunderbird) Las Vegas,  
Out 3/12, h  
Golly, Cecil (Nicollet) Minneapolis, h  
Grant, Bob (Mayflower) Washington, D.C.,  
h  
Gray, Chauncey (El Morocco) NYC, nc

# Where the Bands are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; rh—  
roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp., (Joe Glasser),  
746 Fifth Avenue, NYC; AF—Allbrook-Pumpfrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurta Agency,  
1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; MG—Moe Gale, 49 West 48th St., NYC; RMA—Rag Marshall Agency, 6571 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp.,  
565 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—  
William Morris Agency, 1740 Broadway, NYC.

H

Hampton, Lionel (On Tour) ABC  
Harpe, Daryl (Wardman Park) Wash-  
ington, D.C., h  
Harrison, Cass (St. Paul) St. Paul, Out  
8/6, h  
Hayes, Carlton (Desert Inn) Las Vegas, h  
Herman, Woody (Statler) NYC, 4/7-5/4, h  
Hill, Tiny (Muehlebach) Kansas City, Out  
8/11, h  
Houston, Ted (Astor) NYC, h

J

Jahns, Al (Thunderbird) Las Vegas, h  
Jerome, Henry (Edison) NYC, h  
Jurgens, Dick (Aragon) Chicago, 4/29-  
5/12, b

K

Kelly, Claude (Army Base) Puerto Rico  
Kenyon, Stan (Oasis) L.A., Out 3/9, nc;  
(Blue Note) Chicago, 4/4-17, nc  
Kerns, Jack (Governor) Jefferson City,  
Mo., Out 3/15, h  
King, Henry (Shamrock) Houston, Out  
4/13, h  
Krueger, Art (Tie-Toe) Milwaukee, nc

L

Lande, Jules (Ambassador) NYC, h  
Lawrence, Elliot (On Tour) ABC

Lee, Norman (Aragon) Chicago, Out 4/9,  
h

Leister, Dave (Latin Quarter) Boston, nc  
LeWinter, Dave (Ambassador) Chicago, h  
Long, Johnny (Peabody) Memphis, h  
Loops, Vincent (Taft) NYC, h

M

Machito (Palladium) NYC, b  
Marterie, Ralph (Casa Loma) St. Louis,  
In 3/11, b; (Melody Mill) Chicago, 4/13-  
26, b

Martin, Bob (Bill & Harry's) Augusta,  
Ga., Out 3/7, nc

Martin, Freddy (Roosevelt) NYC, h  
Mathew, Lou (Broadmoor) Colorado Springs,  
h

Matthey, Nicolas (Plaza) NYC, h  
Mayburn, Jerry (El Morocco) Charlotte,  
N.C., nc

McGrane, Don (Statler) Boston, h  
McGrew, Bob (Casa Marina) Key West,  
Fla., h

McLean, Jack (Hilton Manor) San Diego,  
h

Molina, Carlos (Wilson) Long Beach, Calif.,  
h

Morris, Skeets (Paddock) Richmond, Va.,  
r

N

Neighbors, Paul (Claremont) Berkeley,  
Calif., Out 3/2, h; (Statler) NYC, 5/6-  
31, h

Nye, Jack (Roosevelt) L.A., h

Oliver, Eddie (Mocambo) Hwd., nc  
Overend, Al (Flame) Phoenix, nc

Palmer, Jimmy (Melody Mill) Chicago, In  
8/5, b  
Pearl, Ray (Ries) Houston, In 4/8, h  
Peires, Dick (Top's) San Diego, nc

Perrault, Clair (Washington - You're)  
Shreveport, La., h

Petti, Emile (Versailles) NYC, nc  
Phillips, Teddi (Statler) Buffalo, h

Pieper, Leo (Schroeder) Milwaukee, 4/1-  
14, h; (Trianon) Chicago, In 4/15, b  
Pineda, Peres (Rustic Cabin) Englewood,  
N.J., nc

Pringle, Gene (Van Cleve) Dayton, O., h  
Pruden, Hal (Baker) Dallas, h

Puentes, Tito (Casablanca) Miami Beach,  
h

R

Ranch, Harry (Daffy's) Cleveland, 3/6-19,  
nc

Reed, Tommy (Oh Henry) Chicago, b

Reynolds, Tommy (Balinese) Galveston,  
Out 3/13, nc

Riley, Jimmy (Duluth) Duluth, h

Ruhl, Warney (St. Anthony) San Antonio,  
Out 3/19, h

S

Saunders, Red (DeLuxe) Chicago, nc

Shaw, Elmer (Colonial) Philadelphia, h

Snyder, Leonard (Plamor) Wichita, nc

Sable, Dick (Ciro's) Hwd., nc

Stanley, Sid (Ciro's) Miami Beach, nc

Still, Jack (Glorietta) Bridgeport, Conn., nc

Stuart, Nick (Sherman's) San Diego, b

Sullivan, John (Town) Houston, nc

Sunny, Will (Van Orman) Ft. Wayne, Ind., h

T

Tucker, Orrin (Conrad Hilton) Chicago, h

Van, Arthur (Colonial) L.A., b

Vincent, Lee (Sans Souci) Wilkes-Barre, Pa., b

W

Walid, Jerry (Roseland) NYC, b

Waples, Buddy (The Club) Birmingham, Ala., nc

Watson, Lawrence (Aragon) Ocean Park, Calif., b

Williams, Griff (Martinique) Chicago, r

Williams, Keith (Golden) Reno, h

Worth, Stanley (Pierre) NYC, h

Y

Young, Sterling (El Rancho) Sacramento, Calif., b

## Combos

A

Agnew, Charlie (LaSalle) Chicago, b

Airline Trio (Dixie) NYC, Out 4/28, h

Allied Interludes, Johnny (Stardust) Phil-  
adelph., r

Alley, Vernon (Black Hawk) San Fran-  
cisco, nc

Alvin, Danny (Helsing's) Chicago, nc

Archer, Jimmy (Jimmy Ryan's) NYC, nc

Arden Quartet, Ben (Leland) Aurora, Ill., h

Armstrong, Louis (Hangover) San Fran-  
cisco, 3/11-17, nc

Assunto, Frank (Famous Door) New Or-  
leans, nc

B

Bardo, Bill (Flame) Duluth, nc

Bari Trio, Gene (Biltmore) L.A., h

Basin, St. 6 (Blue Note) Chicago, 2/22-8, nc

Bel Trio (Tevé's) Duluth, Out 3/8, el

Bella Trio, Ziggy (Roosevelt) Pittsburgh, h

Big Three Trio (Brass Rail) Chicago, el

Billings Trio, Bernie (Knotty Pine) Lank-  
ship, Calif., nc

Bliss, Nicky (Ye Olde Cellar) Chicago, r

Blons, Harry (Vie's) Minneapolis, nc

C

Gaillard, Slim (Hi-Hat) Boston, nc

Garrison, Erroll (Embers) NYC, Out 2/24, nc

Garette, Duke (Sportsmen's) Newport, Ky., nc

Gertrude-Neil Duo (Lamplighter) Danville, Ill., nc

Gibson's Red Caps, Steve (Copa City) Mi-  
ami Beach, nc

Gifford Trio, Dave (Chapel Inn) Pitts-  
burgh, nc

Gillespie, Dizzy (Pep) Philly, Out 3/9, nc

Grauso Trio, Joe (Three Deuces) NYC, nc

H

Harding & Moss Trio (Ringling) Sarasota, Fla., h

Hanson Trio, Lee (Biltmore) Ft. Meyers, Fla., nc

Harris, Sammy (Matinee) Houston, nc

Henderson, Horace (Strand) Chicago, h

Herrington, Bob (Clement) Atlanta, Ga., Out 6/1, h

Hines, Earl (Blue Mirror) Washington, D.C., Out 3/7, nc

Hodes, Art (Silhouette) Chicago, Out 8/13, nc

Hodges, Earl (Town Crest) NYC, nc

Hodges, Johnny (Black Hawk) San Fran-  
cisco, 8/24-26, nc; (Tiffany) L.A., 4/9-22, nc

Hoffman, Four, Ray (Frontier) Missoula, Mont., nc

Holmes, Alan (Astor) NYC, h

Hopkins, Claude (Cafe Society) NYC, nc

Hucksters (Frolics) Omaha, nc

Hunter, Ivory Joe (Birdland) NYC, Out 8/12, nc

I

Jaeger, George (Tiffany) L.A., Out 3/19, nc

Jazz Trio, Stan (Castle) Merced, Calif., Out 2/23, nc; (El Moanique) Toronto, In 2/21, nc

Jordan, Jo Ann (Marin's) Windsor, Ont., Out 3/29, nc

K

Kaye Trio, Mary (Copa City) Miami Beach, nc

Kane Trio, Georgie (Dimilis) Richmond Hill, L.I., nc

Kelly, Jack (St. Regis) NYC, h

Kendis, Sonny (Little Club) NYC, nc

Kent, Michael (Biltmore) NYC, h

L

Lamare, Nappy (Sardi's) L.A., nc

Lane, Johnny (111 Club) Chicago, nc

Larkins Trio, Eddie (Blue Angel) NYC, nc

Lea, Vickie (Dixie) Wilson, N.C., b

Lewis, George (El Morocco) New Orleans, nc

Los Nortenos (Colony) Omaha, nc

M

Mahon Quartet, Jack (Casa Loma) Pitts-  
burgh, nc

Mailard, Sam (Green Point) Muncie, Ind., nc

Manone, Wingy (Bamboo) Hwd., nc

Marsala, Marty (Hangover) San Francis-  
co, nc

Martin, Jack (Thunderbird) Las Vegas, h

Masters' Dream-Aires, Vicki (Sundown)

Phoenix, nc

McCauley Trio, Pat (William Penn) Pitts-  
burgh, h

McDonald, Marian (Hickory House)

NYC, nc

McDonald-Serge (Terrace) E. St. Louis, 3/11-  
24, nc

Chieta, Don (Chez Paree) Chicago, nc

Clippertones (Del Mar) Sault Ste. Marie,

Mich., h

Conleys (Elks) Walla-Walla, Wash., Out  
3/28, nc

Cook, Basbie (Flamingo) Wichita, nc

Cool, Harry (Lullaby of Broadway) Chi-  
cago, el

Cardsmen (Golden Nugget) Las Vegas, nc

D

Dacito (China Pheasant) Seattle, nc

Dale, Mack (Catalina) Houston, nc

Davenport Trio, Bob (Woodland) Havana,  
Fla., nc

Davis, Bill (Birdland) NYC, 3/18-23, nc

Day, Pluma (El Dorado) Houston, nc

Davison, Wild (Condor) London, h

DeParis, Wilbur (Savoy) Boston, nc

Dee Trio, Johnny (Nick's 3 Vets) Mount-  
ain View, N.J., r

Denes, Mort (Stalter) St. Louis, h

Deuces Wild (Midway) Pittsburgh, el

Devaney, Art (Bellerive) Kansas City, h

Devereux, Billy (Dinner) San Diego, nc

Dobbs, Danny (Gussie's) Chicago, nc

Dowd, Tracy (Evelyn's Vanity Fair) Brook-  
lyn, N.Y., nc

Duffy, George (Skyway) Cleveland, el

E

Eddie & Rack (Blue Angel) NYC, nc

Eaton, Johnny (Claudia) Cheshire, Conn., nc

Eddy, Val (Cairo) Chicago, nc

F

Fay, Norman (Log Cabin) Houston, nc

Fidler, Lou (Larry Potter's) L.A., nc

Fields Trio, Eugene (Bon Soir) NYC, nc

Fields, Herbie (Zanzabar) Denver, Out  
3/9, nc; (Silhouette) Chicago, In 3/14, nc

Four Bills (Jack O'Lantern) Birmingham,  
Ala., nc

## Scramble On To Find Suitable U.S. Jazzmen To Play Paris Festival

New York—Who will represent American jazz at the sec'd International Jazz Salon in Paris next month? This is the \$32 question among bookers, musicians, and fans, who know that four leading jazzmen are due to be flown over for Charles Delaunay's big French fete on March 29.

Norman Granz has been dicker-ing to send over Lester Young and a combo. Dizzy Gillespie and Roy Eldridge have been under consideration. Everybody wants to get into the act. It's not a high-priced act, but it carries prestige and a free two-way ticket.

### Big Question

But the \$64 question is, will anyone be able to conquer the racial prejudice of the French jazz fans and slip in one white musician among the ambassadors?

Insiders are skeptical. Chances of getting a white jazzman accepted by the Gallic racists are about as good as the chances for a Negro musician to get a network house-band job in this country (maybe one in a thousand on a clear day).

Buddy DeFranco's manager has submitted his name and is anxious to send him over, "to prove a point," he says. Marcel Fleiss, a young French jazz fan in New York who resents his countrymen's

Crow Jim attitude, has been in correspondence with Delaunay, trying to set up a deal for DeFranco or Getz or any of a number of other cats who, except for their skin coloration, he feels might be accepted.

### Two Barriers

If DeFranco makes the trip, as seemed possible at press time, he will have to break down two barriers of prejudice. As reported by Leonard Feather in his survey of the French jazz scene a few months ago, French fans not only don't dig ofays; they don't like clarinetists of any color. And they still can't believe any jazz is completely authentic unless it's played by a Negro.

"The only reason Al Haig made it in 1949" commented one observer, "was that Charlie Parker isn't prejudiced and Al went across

### Band Routes

(Jumped from Page 17)

Spanier, Muggsy (Lindsay's) Cleveland, 2/3-9, ne  
Sparr, Paul (Drake) Chicago, h  
Stacy, Jess (Hangover) L.A., ne  
Stanton, Bill (Ranch Inn) Elko, Nev., h  
Stone, Kirby (Eddy's) Kansas City, 4/11-24, r. (Park Lane) Denver, 4/26-5/9, h  
Stylists (VFW) Chambersburg, Pa., ne

Y

Tessgarden, Jack (Royal Room) Hwd., ne  
Three Flames (Bon Soir) NYC, ne  
Three of Us (Congress) Chicago, h  
Thorn, Sharp (Bogart's) Rock Island, Ill., ne  
Three Strings (Blue Note) Chicago, ne  
Thres Twins (Seven Seas) Omaha, ne  
Troup Trio, Bobby (Cafe Gala) Hwd., ne  
Tunemixers (Buddy Baer's) Sacramento, Calif., 2/8-30, nc  
Turner, Thomas (Wagon Wheel) Wichita, ne  
Twin Tones (Dundee Dells) Omaha, Neb.  
Two Beaux & a Peep (Chi-Chi) Oakland, Calif., ne

Y

Velvetones (Chicagoan) Chicago, h  
Victor Trio, Bob (Post Time) Chicago, ne  
Vincent, Bob (Legion) Clinton, Ia., Out 3/16, nc  
Vesely, Ted (Tom-Tom) L.A., ne

W

Washington, Booker (Bee Hive) Chicago, ne  
Weavers (Blue Note) Chicago, 3/21-4/8, ne  
Wiggin, Eddie (Band Box) Chicago, ne  
Williams, Clarence (Village Vanguard) NYC, ne

as an employee of Bird. But I've seen dozens of pictures of Americans on the cover page of *Jazz Hot* through the years and I haven't seen the first ofay yet."

## Mardi Gras Barbarin's Bailiwick



New Orleans—Paul Barbarin's band, making merry at the Mardi Gras club here, has some real oldtimers in the lineup. From left to right above are Waldren Joseph, trombone; Albert Burbank, clarinet; Ernie Cagnolotti, trumpet; Barbarin, drums; Richard McLean, bass, and Lester Santiago, trombone. Barbarin, of course, is the man who replaced Baby Dodds in Joe (King) Oliver's band in the middle '20s.

|  |                                      |
|--|--------------------------------------|
| Wink Trio, Bill (Nocturne) NYC, ne               | York, Frank (Sherman) Chicago, h     |
| Wood Trio, Mary (Music Box) Palm Beach, Fla., ne | Z                                    |
| Yaged, Sol (Aquarium) NYC, ne                    | Zany-acks (Brown Derby) Toronto, Ont |

Yaged, Sol (Aquarium) NYC, ne

Zany-acks (Brown Derby) Toronto, Ont

Z

Yaged, Sol (Aquarium) NYC, ne

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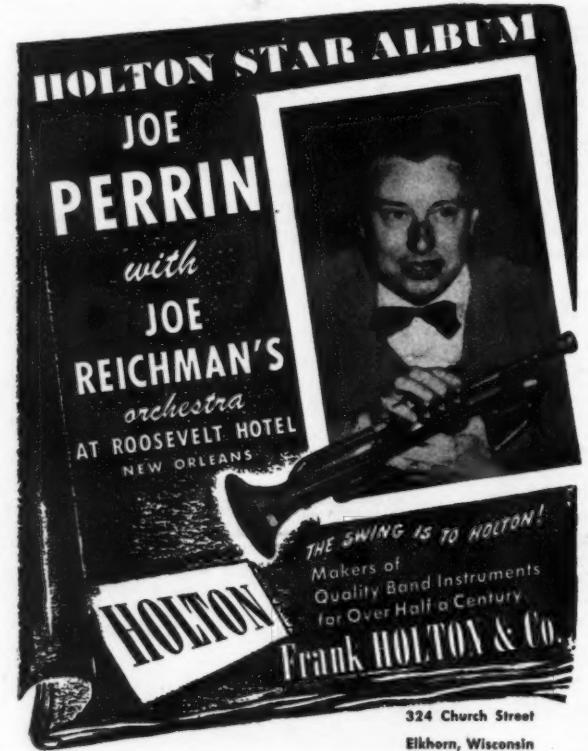
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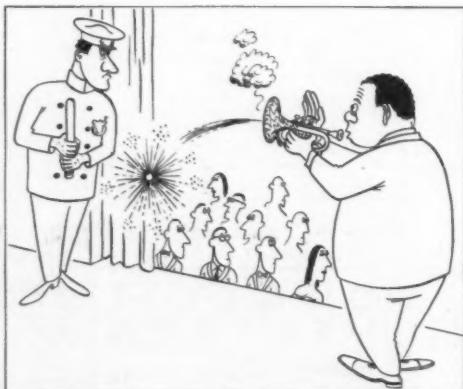
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## Evolution Of Jazz



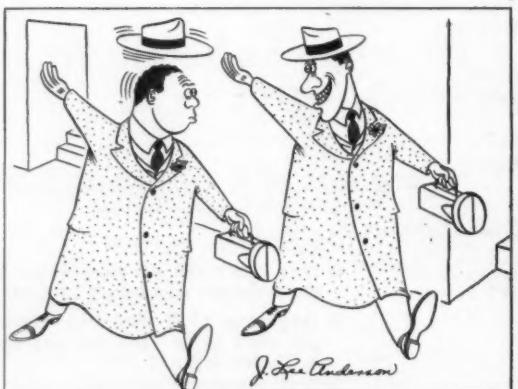
... other instrumentalists have absorbed much of the Armstrong styling ...

For more than a quarter of a century the golden trumpet of Louis Armstrong has been the biggest—and most widely copied—sound in jazz history. The Armstrong influence dates back to the early 1920s, when the team of King Joe and Prince Louis was The Noise on Chicago's south side. Today, despite the large following accorded the modernist school, Louis continues to inspire a wide group. Nor has this influence been confined merely to trumpet men; other instrumentalists have absorbed much of the Armstrong styling. Armstrong's work, first with Oliver and later with Henderson, Tate, Dickerson, and his own groups, produced an electrifying effect upon critics and musicians alike. Louis was accused of employing a "trick horn," he was offered "fabulous sums" to disclose his "secret," and when Melrose published Louis Armstrong's 50 Hot Choruses for Cornet and later Louis Armstrong's



... the source of the instrumental fireworks ...

125 Jazz Breaks for Cornet, many an eager musician worked his way from cover to cover to ferret out the source of the instrumental fireworks. Musicologists have divided the Armstrong career in various distinct phases: (1) 1916-1921, the formative years in New Orleans and on the riverboats Capitol and Dixie Belle; (2) 1922-1925, played and recorded with Oliver and Fletcher Henderson, recorded with blues singers Beanie Smith, Ma Rainey, et al., Clarence Williams Blue five, Red Onion Jazz Babies; (3) 1926-1929, featured with Erskine Tate, Carroll Dickerson, recorded with own Hot five and seven, switched from cornet to trumpet; (4) 1930-1934, the triumphal years on the high C, fronted bands of Luis Russell, Les Hite, made several tours of U.S., given wide acclaim on two trips to Europe; (5) 1935-1941, abandoned much of pyrotechnics, "discovered" by Hollywood, appeared in four



... the supreme tribute was Copyin' Louis ...

motion pictures, concert tour of Europe in '35; (6) 1942-1952, sincerity, simplicity, restraint, broke up big band in 1947 to form Louis Armstrong's All-Stars. Each phase of Armstrong's career, excepting the early, unrecorded years, has produced a substantial crop of disciples. Yet despite the thoroughness with which various of his followers have absorbed the Armstrong sound, none has attempted to master the content of more than one specific period. Red Allen, Bunny Berigan, Billy Butterfield, Lee Collins, Wild Bill Davison, Roy Eldridge, Jonah Jones, Yank Lawson, Oran Page, Jabbo Smith, Muggsy Spanier, Joe Thomas, Lu Watters, Bob Scobey, and Cootie Williams are a few of the many who have carried on the Armstrong style in varying degrees. Perhaps the supreme tribute was *Copyin' Louis*, a rhapsodic copy of Armstrong, perpetrated by Jack Purvis.

by J. Lee Anderson

J. Lee Anderson

Chicago, March 21, 1952

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## Prima, Pals Perform For Patients



(Official USMC Photo)

Camp Lejeune, N.C.—Louis Prima stands by as his torchy vocalist, Keely Smith, gives a light to Marine Sergeant Henry R. Smith, one of the patients who couldn't make it to the auditorium for Prima's show at the naval hospital in the camp. Prima's crew spent six nights playing for various audiences at the huge marine base here for the camp's March of Dimes drive. They played afternoon shows for the hospital patients, and then Louis took a five-man combo through the wards. Prima's personnel: trumpets—Don Joseph, Bud Wilson, Bob Weeks; reeds—Bob Nelson, Dick Sanito, Bill Teeley, and Toby Tenhet; trombones—Jimmie Knapp and Bob Carr; rhythm—Ralph West, piano; Vic Pierce, bass, and Phil Arabia, drums.

## Bouquet To Bud Freeman

(Jumped from Page 6)  
Eddie Condon talked him into the Bee Palmer fiasco. But the Chicagoans (Tesch, Bud, Eddie, Krupa, McKenzie) were together again in a small band that got "rave" notices when they backed a dance team at the Palace. *Variety* said: "The worst band ever assembled." *Billboard* said: "The dancers didn't even bow to their accompaniment."

Bud left on the *Ille de France* after reading the reviews in the middle of the week and never did receive his loot. He decided to pay Dave Tough a visit in Paris. Freeman and Babe Russin played their way over on the big French ship. Among the listeners to the band were Strangler Lewis, Marion Davies, with her eight Hearst bodyguards, and the Ted Lewis band, including Brunis and Don Murray.

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Back in New York after a fortnight, Bud started jobbing around. He made records with Red Nichols, played society parties with a Meyer Davis unit, worked for Roger Wolfe Kahn and Joe Haynes. In 1935 he joined the Ray Noble all-star band which opened the Rainbow Room atop Radio City. He was with top men again such as Glenn Miller, Claude Thornhill, Charlie Spivak, and Pee Wee Erwin. This job lasted until 1936.

## To TD

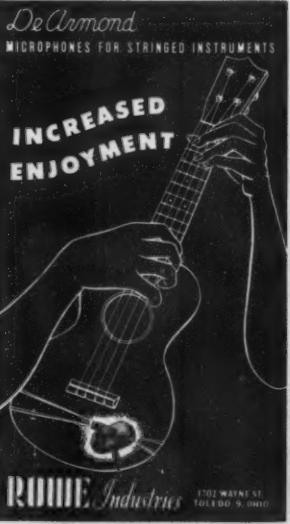
The following season—1936-'37—found Bud and Dave Tough together again in Tommy Dorsey's orchestra. He recalls this period as a wonderful musical experience because Tommy allowed him to play exactly what and how he wanted. One of his favorite records, *Stop, Look, and Listen*, was recorded with TD at this time.

Bud left on the *Ille de France* after reading the reviews in the middle of the week and never did receive his loot. He decided to pay Dave Tough a visit in Paris. Freeman and Babe Russin played their way over on the big French ship. Among the listeners to the band were Strangler Lewis, Marion Davies, with her eight Hearst bodyguards, and the Ted Lewis band, including Brunis and Don Murray.

## Own Band

Bud organized his own band in 1939 to play at Nick Rongetti's place in the Village. Among others in the group, which became known as the Summa Cum Laude band, were Pee Wee Russell, Bobby Hackett, and Eddie Condon. Regarding Condon, Bud feels that Eddie has done a great deal in bringing out creative talents in jazz artists. Eddie knows harmony and has been known to teach and straighten out many of his fellow musicians.

He has also been responsible for getting a lot of work playing jazz at his concerts, in radio, and activities at his own club. The "Some



## Vocalist Jailed

## On Dope Count

New York—Singer Rose Reynolds had her picture on the front pages here last month, but it wasn't her singing that got her there.

Under the name of Rose Richards, she was picked up along with a city detective and three other men on suspicion that her apartment was being used as a "drop" in a big league burglary ring.

Described in various newspaper reports as 30, 36, 38, and 42 years old, the former 52nd St. night club vocalist was held on narcotics charges when 16 grains of morphine were found at her home. She was revealed to have a record of numerous arrests since 1934, including a jail sentence for a dope conviction.

Come Loud" band, as Eddie called it, played a Chicago engagement and a New England tour before breaking up. They also made some fine jazz records for Bluebird that Victor would do well to release.

In 1940 Bud made a set of records called *Comes Jazz*, now available on Columbia LP, that he feels was his best work on wax. This set includes a tune called *After Awhile* that Bud wrote with Benny Goodman.

## Jobbing

Since 1941 Freeman has been working between Chicago and New York playing locations with his own small groups, many concert dates where he was featured, and general jobbing dates. He has been very popular with the college and country club set, both east and midwest west, and has played many dance dates for them.

There was one interruption, foreseen by a seeress, who told him in Chicago, "You are upon the threshold of a cold reception." This was in 1943, and Freeman found himself in the Aleutian Islands as a member of the U.S. army, for a period of two years.

Freeman's sense of humor has remained intact through the years. He uses it frequently while fronting a band. A year or so ago he was leading a group of young modern musicians at Chicago's Press Row. The tune *Sunday* was introduced as follows: "I want to play a request, a tune called *Sunday*. My boys are too young to know it, and I'm too old to remember it, but we'll try."

## New Group

Today Freeman is organizing a seven-piece band to take on a cross-country tour. It is to be a flexible unit made up of creative musicians who'll work up skeleton arrangements of some 100 tunes. Bud feels the public has had enough of *Saints* and *Jazz Me Blues* and is trying to get a wide spread of tune types.

Personally he is very fond of show tunes. His first record made under his own name for Okeh in 1928 was *Can't Help Lovin' Dat Man* and he made the Lee Wiley show albums for Liberty and Razors some years ago. The great harmonic possibilities of show tunes fascinate him. His work on *I Got Rhythm* and *You Took Advantage of Me* is well known.

Bud is a natural born worrier and cross rhythm thoughts keep running through his mind when he isn't playing. "Do you think people will actually remember my playing?" "Will there be a war?" "How long can we play jazz and eat at the same time?" "Will we make a lot of money playing jazz?"

The war question we can't answer but we are inclined to give him favorable answers on the other queries due to his stature as one of America's jazz immortals.

# Laine Off Base, Says Maier.

THE NEW YORK DAILY NEWS

# DOWN-EAT

Roy Maier REEDS HAVE

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## Not Mad At Louis, Says Hines

(See Page 3)

## Most Of Kenton Men Leave Fold

(See Page 3)

## Bouquet To Bud Freeman

(See Page 2)

## On The Cover Kenton, New Singer

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